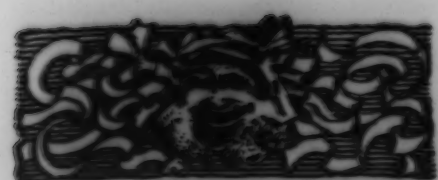
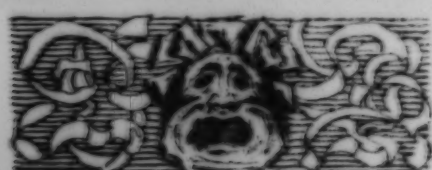


TWENTY-FOUR PAGES



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DRAMATIC MIRROR

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Photo by Marcus, New York.

WILLARD REVELL AS GAIUS CATO IN QUO VADIS.



Nature is intensely dramatic in June. All the most beautiful effects of wind and wave, of bloom and shadow, come into play as the month opens. The music of the birds breaks out in gay little opening choruses, the first thunder storms of Summer make a cello accompaniment for the harpstring runs of the rain.

How long the stage has been groping after nature blindly, but surely, without ever comprehending how nearly they are allied. At last it seems to have broken over us like a great wave, that the one is a part of the other.

The playwrights and the actors and the scene painters now know that in absolute truth to nature lies their success. When all three successfully combine their efforts we shall have perfection little dreamed of in the past—something to live for!

Nature is dramatically strong in all its phases. It has its comedy and its tragedy, its tears and smiles. There is an effect in every hill and every hollow; in each stirring and its contrasting stillness.

It is all as carefully planned as though mapped out by an inspired stage director who produces without effort and never a clash or a discord in the melody.

The crickets croak in the grass, the wind murmurs in the trees, the sudden patter of the rain on the dry leaves, the chirp of birds, the threatening growl of thunder, with forked lightning cleaving the blackness of the sky—how wonderful it is all set—its lights, its shades, its sounds.

The majesty of the mountains, the awful dignity of the forest's dimness, the beauty of the sea and shore and sky has always been sung and painted by nature's worshippers.

But only now are we beginning to know what it means when we get these wonderful tints and chords into our dramas.

There is a pathos about some of nature's aspects more deep and true and heart rending than anything except the cry of a mother over a dead child.

The sand storm in *Under Two Flags* was a scenic novelty that proved most effective with audiences. And this play throughout showed impressive scenic effects in splendid profusion.

And yet we are dramatically in our scenic infancy. This art is to develop to a perfection that will amaze us, even we of the present generation, used to the wonderful.

There will be stage storms in future productions that will make our old fashioned tin thunder and canvas seas seem like child's toys.

There is no doubt that Belasco has most fully appreciated the power that lies in these effects of light and darkness, and graduating twilights and dawning mornings, allied with the portrayal of human emotions.

There is something subtly psychic in the combination that reaches the most responsive brain cells of audiences. Gillette has thrilled us with the novelty of his curtain shadows, and in *Madame Butterfly* we have felt the magic life that lies in Light.

But there are more marvelous things in store working out in the busy brains of play makers that in June settle down for a Summer of hard work during the weeks when others stop to play.

Once the *Matinee Girl* was driven through a vast and mighty forest of great trees through which a fiercely devastating fire had swept ruthlessly for miles, leaving the charred, blackened stumps and still smoking boughs as the only remnant of the beauty of what had been a majestic, splendid woodland.

The odor of the burned boughs, while not unpleasant, was overpowering. At times the smoke swirled downward into the horse's nostrils, and we gasped with him for breath.

Beneath the wheels the very earth itself had turned to ashes. The stillness of the forest was all that remained of its glory.

It is impossible to express the effect of death and destruction that the ruined wood carried to our souls.

It seemed like the corpse of one of nature's most beautiful children over which our tears should fall. And, daring to look upward, we saw, instead of the canopy of leafy foliage, gnarled skeleton branches of the trees tossed writhing against the sky.

And we fancied what it must be when the stars came out and sent their pale light down among those dead and dying giants of the forest.

It was all grim, awfully, unutterably sad and hopeless. Forest fires of such intensity as this mean endless death. New life never springs again in those flame washed arteries. The molten fire flows down into the very hearts of the trees and along their charred veins into the parched earth.

Another phase of nature's pathos more terrible through its masque of beauty, marred by the hand of man, came before me recently and brought back the contrast of the forest fire.

The one—the result of a force destructive as the volcanic outbreak of an crater, coming from the very bosom of the Mother Earth to work the destruction of her own.

The other—the result of human greed that dares to deface the beauty of the world; to threaten life and health and happiness in its relentless lust for gold. Surely a terrible vengeance must follow a crime like this.

But a short distance from New York, on

the Erie road, just a few miles this side of Tuxedo, is the village of Nutley, New Jersey. It is a town beautiful with the dignity of age. It is difficult to recall any section of the country that has the character of this undulating stretch of Jersey valley. It has a picturesque individuality which a few years ago lured poets and artists and people tired of the strife of cities within its loveliness.

Before this mansions had been built back of long carriage drives leading to the doors, the great old trees still shading their grass grown surface. These houses are all of the style of years ago, with diamond paned windows, columned doorways and lawns rarely beautiful with age.

Gleaming willows sweep downward over the streets and on all sides there are vistas of meadows, green fields suggesting an impressionistic French water color seen through a low square casement and flowing through it all, twining as graceful as a great gray serpent, beautiful in its every bend and ripple glittering in the sunshine and shimmering in the moonbeams, the evil waters of the Passaic, carrying below its surface a poison sure as any found in a chemist's laboratory.

The polluted waters of the Passaic have become proverbial, but never have they seemed so horrible as flowing through the beautiful town of Nutley, which they are devastating and destroying as surely as the fire carried destruction through the wood.

Only this is more terrible, for the beauty of the place will remain, while the homes must surely empty and the residents leave the village that is marked for desolation unless an army rises to fight for the rights of a naturally beautiful river, once healthful and beautiful, running with fish and presenting a winding continuance of banks sloping upward to lawns that suggest the River Thames at its prettiest turns.

No fish live in its unhealthy depths now and no car ever breaks the stillness. Never a swimmer ventures to cleave the waves, for even the most daring youngster in the place knows the danger that lurks in the hideous depths of the silver-topped stream.

Speedily the beautiful village is taking on the insignia of decay. Old mansions are hung with signs, "To Let," and the grounds about them are allowed to run to weeds, and grass grows over the carriage drives up to the very doors.

The verdant old willows seem to be sounding a "de profundis." They bend over the grave of a once beautiful colony of homes.

Estates have been vacated and allowed to fall to ruin. Old inns quaint as those in an English print abound along the drives, but there is an apathy over everything that makes the wonderful beauty of the place seem uncanny.

The river flows between green banks as dead in its suggestion, in spite of its beauty, as a silver river on a poster.

It only makes one think of a snake sending up its poisonous breath steadily and surely. It is a river cursed and poisoned with human greed. In a few years it will carry on its bosom a beautiful, dead, deserted village.

As you drive through Nutley's streets and see the beautiful cottages and homes in which many of the old families still live, defying the malarial miasmas from the Passaic, you will notice that windows are drawn even when the night is warm.

They have learned not to court the deadly night breezes that fall over the place like a pall. Better the kept-in air of day, that has been purified by sunshine, than that which filters from the river vapors after the sun has set.

The Passaic River has been for years one of the most notorious blots upon the Legislature of the State of New Jersey. It has stood for political perversion, greed and pull.

Where this old town totters, falling to ruin on its banks, a monument should be raised to mark the era and the men in power who allowed such an evil to be wrought.

But beneath a malarial steam of apathy, Jerseyites lie dormant as lizards and make no protest against the pollution of the Passaic.

Here are two of nature's tragedies, strong in contrast. The burnt out wood and the decaying beauty of a village.

One wonders if there may be a reincarnation for both in new centuries. This old earth has undergone so many changes in its lifetime.

Perhaps some welcome flood may come which will miraculously wash Jersey's Legislature from the face of the earth, even as it will cleanse the waters of the river of its odorous poisons. And the same life giving streams may penetrate into the burned out ashes of the earth, where the hearts of the dead trees lie, and from their gnarled flowers may blossom and fields of golden grain wave in the sunlight.

WILLARD NEWELL.

The front page of *The Mirror* bears the likeness of Willard Newell, an actor whose many performances in widely varying characters have brought him note in all parts of the country. Last season at the Academy of Music, in this city, Mr. Newell played the role of Chilo Chilonides in the Whitney and Knowles production of *Quo Vadis*. His impersonation of the hideous Greek philosopher was artistic, and was a source of surprise to those who remembered his earlier appearances here, when he played chiefly juveniles and leads. The characterization gave excellent proof of Mr. Newell's versatility.

Early in his career Mr. Newell was a member of the Booth and Barrett company. Next he played leading roles in support of Thomas W. Keene and other legitimate stars. He first became well and favorably known in New York by his performance in the title role of *Nero* when that play was magnificently produced at Niblo's Garden. Later he appeared here as Pierre Chouart in *The Clemenceau Case*, as Joe Rogers in *South's Ark*, and in the leading role of his own play, *The Operator*. After touring successfully for three seasons in *The Operator* Mr. Newell joined his brother William in mining enterprises in Cripple Creek, Col.

When *Cyano de Bergene* was first produced abroad Mr. Newell became so interested in it that he abandoned his mining speculations to return to the stage in the character of Rostand's picturesque hero. For two seasons he starred through the West, and appeared in many Eastern cities as *Cyano*. He won high praise for his sympathetic and artistic portrayal of the character.

Mr. Newell is now playing the role of Samson, the young Indian, in *The Woe of Priscilla*, Stanislaus Stange's new comedy drama, that is being presented under F. C. Whitney's management at the Tremont Theatre, Boston.

ETTA BUTLER TO STAR.

Etta Butler is at her home in San Francisco for a few weeks' rest. She has announced her intention to star next season in an opera by Harry R. Smith.

MEETING OF THE ACTORS' SOCIETY.

The annual meeting of the Actors' Society of America was held last Thursday morning in Berkeley Lyceum. All of the officers and nearly two hundred members of the organization were present. The meeting was called to order shortly after eleven o'clock by the president, F. F. Mackay, who ordered the reading of the various annual reports. The most important of these was that of the Secretary, George D. MacIntyre. It was in part as follows:

I need not tell you that our Society is prosperous, that you already know, but you are concerned to know the measure of our prosperity and that I propose to state to you as briefly as possible.

The report of the Secretary for the year ending May 31, 1903, showed the receipts of the Society from all sources to be \$7,295.72. The present report will show the gross receipts to be \$14,629.94; that is, they are double those of last year and \$218.50 to spare. Every item of income shows a handsome increase over last year.

Annual dues show an increase of \$312. Initiations, \$1,236; Bulletin, \$258.10, and commissions on engagements, \$1,763.28. In reality the amount received on commissions shows an increase of \$2,238.15 over last year, but \$1,000 of this sum appears as initiation fees.

Here is the report of the engagement department during the year. 516 engagements have been made, as against 222 last year. 145 have gone to non-members and 378 to members of the 108 non-members who made engagements, though the Society's agency 112 have become members of the Society. The other 26 were principally for very small engagements, the commissions not covering the initiation fee. The total amount of commissions earned by this department for the year is \$3,808.58, of this sum \$1,101.50 is outstanding and \$2,707.08 has been collected. Of this \$1,000 goes to initiation fees and dues and \$2,607.08 to accounts.

The Bulletin is gradually increasing its income and its usefulness. The Play Department has trebled its income during the past year, and though not yet on a paying basis it gives encouragement enough to continue. The fact that the Society made \$300 out of the department for the month of May yields a hope that a handsome addition to our income may yet be realized from this direction. During the year 46 plays have been let on royalty and 21 sketches have been this part of our income and part purchased outright.

Many members have done excellent work in reporting the unsanitary condition of theatres, and I would like to state that these reports should always be made in writing, stating the name of the theatre, and the name of the manager, and the name of the town or city and State, so it takes up a great deal of time to look up the files of the dramatic papers to be able to interpret a complaint of bad sanitation. Members should also give sufficient address that there is a possibility of a reply reaching them.

An important step has been taken by the Society in compelling doubtful managers to deposit a cash guarantee to insure the payment of salaries. This is not only a great gain in the Society's prestige, but shows forth the possibility of closing the career of the delinquent manager.

One of the most encouraging features of our Society is the large increase in membership, both by retention of old members and the election of new ones. Another encouraging item is the fact that we have not had a single resignation in three years, although we have elected quite a number of those who had resigned.

Last year the Secretary reported 824 members in good standing. This year the number in good standing is 1250.

Last year we elected 158 new members. This year we have elected 416 and we have six still to elect, making a total of 564 new members for the year. Only two applicants for membership failed of election and their initiation fees were returned. Nine members have been removed by death.

While our income has vastly increased, I am pleased to say that our ordinary expenditures have not increased in like proportion. A comparison of figures shows that while our normal income has increased \$4,107, our normal expenditures have only increased \$2,247.24. Of course we have had an extraordinary expenditure in the reconstructing and furnishing of our new premises, but now that is over our rental is so small that with our salaries we only pay \$215 per year more than we paid for our old quarters at No. 121 West Fourth Street. I am confident that every dollar invested in the new premises will yield a return of 150 per cent to the Society and prove the wisdom of our directors in making the investment. We have now premises as wide as our largely increased business. With a little extra equipment and an increased staff, to meet the demands of our business, our next year will make a new record that will make us think little of our present achievement.

The Library has made excellent progress during the year under the able direction of E. Guy Spangler, whose energy and enterprise in this department cannot be too highly commended.

In conclusion I wish to thank the members of the Society who have assisted and encouraged me in my work during the past year.

The reports of the Treasurer and of the Board of Directors were then read, and, together with the Secretary's report, were approved.

The annual election of officers then took place. F. F. Mackay was re-elected to the office of President; Bessie Taylor was chosen for Vice-President, succeeding Mauda Craig; George D. MacIntyre was re-elected Secretary, and Mrs. R. E. MacIntyre was re-elected Treasurer. Joseph Humphreys, James O'Neill, and Bessie Taylor were elected to fill vacancies on the Board of Directors, and George D. MacIntyre and Frank Oakes Rose were re-elected as Directors.

STARS SAIL FOR EUROPE.

Mr. and Mrs. X. C. Goodwin (Maxine Elliott), Mr. and Mrs. James K. Hackett (Mary Manning), and Mr. and Mrs. Maurice Campbell (Henrietta Crossman), all sailed for Europe last week. Mr. and Mrs. Goodwin, who left on the *St. Louis*, Wednesday will not return to this country until 1902-03. They will summer at their country place, "Jackwood," Shooter's Hill, Kent, and will appear next season at the Comedy Theatre, London, in *When We Were Twenty-one* and other plays. Upon their return here they will revive another Shakespearean play.

Mr. and Mrs. Hackett were passengers on the *Commonwealth* from Boston Wednesday. Their trip will include a visit to Mrs. Hackett's sister, who is ill in England, and a journey to London, Paris, and Berlin, for the purpose of seeing some new plays. They will be home again about Aug. 1, to rehearse for their respective tours.

Mr. and Mrs. Campbell, who are also on the *Commonwealth*, will spend their vacations in England and on the Continent, and will conclude arrangements with certain foreign dramatists for plays that Miss Crossman will produce here. They, too, will return about Aug. 1, when rehearsals for Miss Crossman's next tour begin.

BENTLEY BUYS A PLAY.

Walter Bentley, the English actor-manager, last week purchased from Louis A. Imhaus and Elizabeth Vigoreaux the sole right to produce in Great Britain their romantic drama entitled *The Gypsy King*. The collaborators have spent several years in writing the play, and it is said to possess, besides a strong dramatic plot and picturesque atmosphere, a number of sensational scenic effects that are entirely new. Mr. Bentley, who has been starring in Australia for nearly ten years, sailed for London, after a three weeks' visit in New York, last Wednesday. He will shortly begin a tour of the provinces, in *Rob Roy*, and early next season he will produce *The Gypsy King* in London.

THE HACKETTS IN SHAKESPEARE.

Arrangements have been made by Frank McKee and Mr. and Mrs. James K. Hackett (Mary Manning), for a special joint starring season of six weeks, beginning May 1, 1902, in a Shakespearean play, probably *The Taming of the Shrew*. The tour will cover a few of the principal cities. This revival may be followed by others in succeeding seasons, and by a London engagement in 1903.

MISS CROSMAN AT THE REPUBLIC.

Henrietta Crossman has been booked by her manager, Maurice Campbell, for an engagement at the Theatre Republic next season, opening in February and continuing indefinitely, an option having been taken for the rest of the season. Miss Crossman will appear in a play by George C. Hazelton, Jr.

Desirable desk room for rent. Shipman Brothers, 1440 Broadway.

ODELL WILLIAMS.



Photoby Marcan, New York.

Odell Williams, pictured above in the character of Judge Starbottle of Mississippi, has closed his special engagement in William A. Brady's *Uncle Tom's Cabin* company in Chicago, and will appear through the Summer in vaudeville in a condensed version of *The Judge*, in which play Judge Starbottle is the chief character. Mr. Williams started in the original version of the play some years ago. He is supported by a strong company. They left Chicago on June 9 for a tour to the Pacific Coast on the *Orpheum* circuit. In August Mr. Williams will return to New York to begin rehearsals in support of David Warfield, under the management of David Belasco. Later in the season he will originate an important role in *Down Yonder*, the new play by Lee Arthur that will be produced under Mr. Belasco's management.

BRENNAN STOCK COMPANY COLLAPSES.

The Brennan Stock company, which commenced an engagement at the Amphion Theatre, Brooklyn, on May 27, closed disastrously on June 1, after a week of *The Hunchback*. The cause was poor business, the result of bad weather or during the week, and the fact that the company, which was composed mainly of amateurs, was unable to compete with the professional stock companies in Brooklyn. A double bill was advertised for last week, but as Mr. Brennan failed to appear with the Amphion's rent the manager of the house closed it Sunday, June 2, and announced that it would not reopen this season.

REFLECTIONS.

Frank Oakes Rose has been re-engaged as general director of Paine's Fireworks Spectacles. He will produce the new spectacle, *China*, or *The Fall of Peking*, at Manhattan Beach, June 29.

A daughter was born to Mr. and Mrs. A. K. Hades, at Fremont, Cal., recently.

Will A. McConnell will be a member of Peter F. Dailey's company next season.

Claude Madden, composer of an opera entitled *Niorada*, is in town negotiating for a production of that work.

Minnie Ellis is seriously ill with pneumonia in Chicago. "Phaunts of a Pimiste," a volume of poems by Miss Ellis, is shortly to be published.

H. Logan Reid is at the Leek Theatre, Buffalo, painting pictures for the Pan-American Exposition. C. Y. Turner, director of color for the exposition, is greatly pleased with the result of Mr. Reid's work. Several large landscapes from his brush have been hung in the Liberal Arts, Transportation and Machinery, and Agricultural Buildings.

A divorce was granted to Blanche Jennie Hale from W. M. Hale in the Supreme Court in this city, June 5.

Nina Morris is to star under Charles E. Blaney's management in a play that is being written for her by Howard Hall.

Sam S. Shubert and Theresa Renold went driving in Central Park last Wednesday. Their horse ran away and they were thrown from the cart. Miss Renold suffered some injuries. Mr. Shubert was not hurt.

The roof-garden of the American Theatre, that will be known as the Rose Garden this Summer, will open next Monday with George H. Blumen-thal's opera company in *Cavalleria Rusticana* and *Trilby* by Jory.

George V. Hobart is writing the books of two comic operas—*The Daughters Dangerous*, of which Reginald de Koven is the composer, and *The Happy Homecoming*, that will have a score by Gustav Luders.

A suit brought by Edward Edeier against Lydia Butterworth for alleged non-payment of rent, was tried in Indianapolis recently and compromised before it reached the jury.

The graduating class of the Broadway Dramatic School, Denver, presented *The Ammans* at the Broadway Theatre in that city, June 3.

The Strike on the Daily Moon, a labor play, was produced at Arlington Hall, June 3.

Hal Lawrence has left the Jossy Stock company.

The Mirror published last week, upon what seemed unquestionable authority, a statement to the effect that Walter T. Floyd, of the Dairy Farm, and Florence Hawkins, of the Ward and Vokes company, had been married on May 23. Mr. Floyd, after reading the notice, called at *The Mirror* office and registered an emphatic denial that he had married, or contemplated marrying, Miss Hawkins or any one else, and in justice to him his statement is printed.

Lucie A. Rogers, after a season of stock and vaudeville work, will sail for Paris on the *Kensington*, July 5, to continue her musical studies. She will return at the beginning of next season.

Emma Sardon has arrived here from Europe. She will be in New York about July 1.

The Alumni Association of the American Academy of Dramatic Arts held its second annual dinner at the Manhattan Hotel on the evening of June 2. Anna Warren Storey presided and Franklin H. Sargent was the guest of honor. Sixty-five members of the association were present.

L. Henry, who has just finished his fourth season as Harry Carson Clark's business manager, has gone to his home in California to spend the Summer.

Frances H. Cameron, daughter of the late General F. H. Cameron, of North Carolina, will make her professional debut next season in Charles W. Kemmington's version of *Quo Vadis*. She was a pupil last season of the Stanhope-Whitcroft Dramatic School. Professionally she will be known as Frances Paul.

Charles A. White, manager of Ferris' Comedians, will be general agent for Al. W. Martin's Eastern company next season.

IN OTHER CITIES.

SAN FRANCISCO.

The Grand had a strong attraction in Cleopatra, May 27-2. It was Melbourne MacDowell's production, with that well-known actor in the role of Antony, and Florence Stone in the trying part of Cleopatra. Miss Stone deserves great praise for her notable effort, and which has been held to possess the physical essentials of the role, she played with such naturalness, grace and intelligence as to win a host of new admirers. Melbourne MacDowell, who has been seen here many times, and in many plays, was never seen to better advantage. He is thoroughly at home in the classic drama and gave a strong and virile performance, and looked as well as he acted. The remainder of the cast, made up of the Grand Stock co., and including Messrs. McQueen, Emerson, Hartley, Shattuck, Webster, and Marshall, who played as Octavia, were acceptable, though unused to the folds of the Roman toga. La Tosca 3-9.

For the second week of Henry Miller's season at the Columbia, the importance of being different furnished a charming entertainment for large audiences. The peculiar style of the play, rather farcical in treatment, full of witty quips and telling epigrams, was a decided and not unwhimsical change from the somewhat stilted style of the first. Miller's cast was thoroughly at home in the atmosphere of the play, and the presentation was remarkably smooth. The co. was well balanced, no one character standing out superior to the others. Mr. Miller played Worthington and Mr. E. C. Moore played the part of the charming and somewhat mysterious character of the play, and the presentation was remarkably smooth. The co. was well balanced, no one character standing out superior to the others. Mr. Miller played Worthington and Mr. E. C. Moore played the part of the charming and somewhat mysterious character of the play, and the presentation was remarkably smooth.

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The rush to see The Toy Maker at the Tivoli continued 27-2, and shows no signs of falling off. Robert Cummings as Warfield aroused enthusiasm by his spirited acting, while Lorena Atwood drew tears from the sympathetic spectators. Fay Courtney was an attractive beauty, while Paul Carson made a good cashier, as did George Nichols a Major Poinsett. George Webster did well in the juvenile comedy role. The play was well staged and drew full houses. Old Glory 2-5.

The Elks of San Francisco gave a splendid entertainment 28 at the Alhambra, under the auspices of the Associated Theatrical Managers, for the benefit of the Elks' home. The audience was immense, and the affair was an unqualified success. The program consisted of a variety of acts, including a play, a musical, and a variety of other acts. The Elks' home is a fine building, and the Elks are a very successful organization.

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skill and artistic understanding. The members of the Grand co. deserve special credit for their cheer, consideration and earnest work, which resulted in a particularly smooth performance, considering the fact that the play was rehearsed in practically three days, owing to the fact that the cast, Charles Sereno, gave a faithful and intelligent portrayal of Jerome. Francis Jones had an accurate conception of Coriolanus, and displayed a keen appreciation of the humor and pathos contained in the character. James E. Nelson offered a convincing illustration of Foulmouth. Paul Scott treated the role of Chappard with rare tact, and achieved another success. Edwin Boring was a mainly faithful, Babine Vavone scored a hit as Juliet. Clara Thompson was conspicuous for a sympathetic and intelligent portrayal of Jeanne. Lillian Henson played faithfully as Julie, and satisfactory work was done by Frederick Loomis, Robert O'Connor, and Walter Wallace. The eighth and last week of the engagement will open 5 with Rip Van Winkle, with Frederick Paulding in the title role.

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with the Chester de Vande co. in good productions of The Devil's Advocate, The Queen's Defender, Dr. Jekyll and Mr. Hyde, and The Christian of Hank's Coast. Tickets for the Pan-American Exposition were given away at all performances to those holding the lucky number. In addition, Mr. de Vande, Mr. de Vande, good work was done by Florence Grant, Anna Allen, Marie Burr, Spencer Chartres, Harry Deane, and Grace Beebe. Specialties were given between acts by Harry Deane, Annie Whitney, and Grace Beebe.

BUFFALO.

Bolway Kiraly's lyric and historical spectacle, Constantine, or, Revels in the East, started its Sunday engagement at the Tock 6. Three hundred specially trained actors, singers, dancers and pantomimists took part in this magnificent spectacle of ballets, dances and historical scenes. The incidents were mostly told in pantomime, but were forcible and clearly portrayed. The numerous mass of beautiful scenery and the infinite detail attached to such a production could be expressed for the spectacle. The brightest and finest of armor, the most lustrous silks and gorgeous robes placed the costumes on their richest planes, and myriads of electric lights, numerous real water effects, and other feats of present day stagecraft all combined to make it one of the great productions on the American stage. Bolway Kiraly personally supervised the preparation and performance. Many European specialties were introduced, and most of the principals were seen for the first time in America. Among the latter were Mlle. de Lagay, prima donna from the Grand Opera, Paris, a beautiful young woman, possessed of an exceptional voice; Mlle. Nina Farina, premiere danseuse, also from the Grand Opera, Paris; Mlle. Alessandra Verganti, premiere danseuse, from the La Scala Theatre, Milan; Mlle. Maria Moza, premiere danseuse of the Theatre Royal, Paris; Mlle. Marie Bonelli, from the La Scala Theatre, Milan; Mlle. Emma Lapucci, Cesare Sartorio, Alessandro Bartolotti, Vincenzo del Crescenzo, Arlotti Artillo, and Bartolotti. An acrobatic novelty was the act of Eight Boys, British Gipsies, and another the Famous Celebre Metzer of ten persons. The big orchestra was under the direction of Paolo Giorza, and Professor Joseph Hartman. Crowded houses were the rule at the end of the season, as the weather is now pleasant, should continue.

The Burgomaster returned to the Star 3 for a long run, and the production was about the same as that of a few weeks ago, and should prove a success for a long time. The Weinberg still plays the title role in a funny manner.

Manager Laughlin, of the Lyceum, re-engaged Henry's Minstrels 3-8, owing to their excellent business the previous week. Changes in songs and specialties were introduced, and almost a new show given, pleasing good sized audiences.

The Pan-American Exposition has been nearly drowned by continuous rain for two weeks past, but this week's pleasant weather has brought up the attendance to a rush. The Midway shows, however, are consequently happy. FRANK R. WILCOX.

SEATTLE.

The Masqueraders was given for the first time in this city by the Frawley co. at the Grand Opera House May 28. Mr. Frawley as David Kemm made a great individual success, his conception of the character was thorough and realistic, and his acting convincing. Alice Johnson made a hit as Dulcie Landon. There seems to be little that this clever actress does not do well. She thought her forte was comedy, but her acting of "heavy" roles is equally convincing, this being particularly noticeable in her strong acting in the third and most intense act of The Masqueraders. Harrington Reynolds appeared to excellent advantage in the difficult role of Sir Bruce Skeen. The other parts were all well taken, but Paul Landers, Wallace Shaw, and J. R. Amory deserve special mention. Business has been very good, and is if anything on the increase. The Girl I Left Behind Me 2-8.

James M. Ward, supported by a fair co., gave a revised version of Ten Nights in a Barroom at the Third Avenue 26-1, to a week of good business. Mr. Ward is a notable actor on this coast and made a strong impression as Joe Morgan.

Hopkins' Pan-American Vandeville Stars, so-called, and who appeared at the Seattle 26, turned out to be principally a local organization. It was a benefit for several of the members of the troupe, and drew well. As a benefit it was a success, but the performance did not please. Star Harbor 2-4.

The Knobel Quartette, under the auspices of the Ladies' Musical Society of Seattle, gave a concert at the Grand Opera House May 28. The quartette consisted of four ladies, and the concert was both a pecuniary and artistic success. The programme was an excellent one and each number was applauded to the echo.

The Elks will give a minstrel performance at the Seattle Theatre 5-6. It is their annual benefit. The olio contains several of our best local entertainers. Much interest is manifested in the affair, and from present indications it will be successful and draw well.

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Comedy, Characters, or Musical Comedy.
Address Agent

The Frawley company for the San Francisco engagement opening at the Grand Opera House July 1, will comprise T. Daniel Frawley, E. J. Morgan, John Mason, Theodore Roberts, Harrington Reynolds, J. E. Amory, H. S. Duffield.

The Manuscript Society has issued a circular denying the report that it has closed its career. The circular also outlines the plans of the society for next season.

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PROFESSIONAL CARDS.

ASHLEY MILLER (LORD OBERON)

The Puck of Miss Ethel Browning is the best thing in the production. She moves with an unreal sort of speed and lightness and makes it seem not absurd that she should "put a girdle around the earth in forty minutes." She speaks her lines so well that the audience responds to such literary effects as "And those things do best please me that befall preposterously." Ashley Miller, though he looks aggressively human, is in other respects, especially in diction, good as Oberon.—Norman Huggood in N. Y. "Commercial Advertiser," Oct. 10.

Mr. Ashley Miller as Oberon is excellent and has a good voice. The song, "I know a bank," was delightfully rendered.—Buffalo "Evening News."

The most genuine note in the whole performance, however, was the Puck or Robin Goodfellow of Miss Ethel Browning. She caught the spirit of bubbling mischief that animates that sprite and gave a portrayal as sparkling as unopened champagne. When Puck promised to put a girdle round the earth in forty minutes, there couldn't have been in any one's mind a doubt as to the elf's ability to do it. Miss Browning's delivery of the line, "Lord, what fools these

mortals be," was the incarnation of a hilarious sincere estimate on the part of Robin Goodfellow. Laughter tripped up his words when he spoke; and to look at, well, he was simply mischief incarnate. Had Shakespeare himself been in the audience he would have been among the first to respond to Puck's invitation for a friendly hand at the close of the apology.

Rochester "Herald," Oct. 23.

Ashley Miller had the part of Oberon, and sang several numbers very pleasingly.—New Orleans "Telegram."

But the bright, radiant spot of the performance was the work of Miss Browning as Puck. She is petite, pretty and has a peculiar, musical, cooling laugh that catches one's ear like soft music. "Tis a sense of laughter, a thing hardly real and without wholly delightful. It grew on one amazingly. It poured on the ear drums and made one think what cracking old times fancies must have to be around where they could hear that laugh. That laugh is worth going to listen to. Miss Browning's work is of a standard rarely seen here.—Atlanta "Journal."

Praise is due Mr. Miller for his Oberon, which was

PROFESSIONAL CARDS.

ETHEL BROWNING

as fairylike as could possibly be expected.—Los Angeles "Herald."

Ashley Miller declaims Oberon's lines with good effect.—San Francisco "Evening Bulletin."

The best Puck I have ever seen in my life is Ethel Browning.—Ashton Stevens, San Francisco "Examiner."

Mr. Miller as king of the fairies was quite ideal, being graceful, fond and charming in the reading of the poetic text.—Sacramento "Record-Union."

To play the role of a sprite, a thing of the air and fancy, full of mischief and fun, light as thistle-down, fleet as a bird and insubstantial as a zephyr, requires a peculiar lightness and sympathy with the fantastic.

Miss Browning succeeds beautifully in giving us a genuine Puck.—San Francisco "Bulletin."

Ashley Miller is successful, too, in the more difficult task of looking and acting the fairy king. His songs were very pleasing.—Minneapolis "Journal."

Ranking with the stars is Miss Ethel Browning as Robin Goodfellow, whose rippling laughter, light-footed tripping, and fairylike grace in everything she did, won the approval of the audience and left her

PROFESSIONAL CARDS.

ETHEL BROWNING

when the play was done a high favorite. Ashley Miller makes much of the difficult part of Oberon.—Portland "Oregonian."

Easily the best of those wild things of the woods, the fairies, was Ethel Browning, who played the part of Puck. She was mischief incarnate, a hare, harmless mischief, light-footed, light-hearted, quick-witted and sweet-voiced.—St. Paul "Globe."

Mr. Ashley Miller as Oberon, outre distinguished himself musically and dramatically. Ethel Browning was a mischievous and merry Puck and a favorite with the audience. Her rippling laugh, her expeditious movements, and the graceful charm of her solo dance served *** to give her performance exceptional value.—Los Angeles "Free Press."

The Oberon of Ashley Miller was admirable and his singing was delightful.—Detroit "Journal."

Miss Ethel Browning played Puck "con amore." She was an embodiment of mischievousness. *** light and graceful. *** Notwithstanding the fact that others were placed upon the bills, Miss Browning usurped their places completely upon the stage.—Toledo "Blade."

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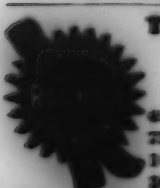
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Lynn Pratt displayed rare talent as the villain and was enthusiastically received.—"Journal," Boston.

The star is supported by a strong company. Lynn Pratt carried off easy honors as a good villain.—"Traveler," Boston.

Lynn Pratt, as the heavy, displayed that polish supposed to characterize the true villain.—"Globe," Boston.

The heavy, enacted by Lynn Pratt, was in good hands.—"Record," Boston.

Lynn Pratt, as the villain, gives us a clean-cut portrayal and exhibits a degree of finish that we associate only with right training and genuine talent.—"Free Press," Detroit.

Lynn Pratt, as the villain, did an ideal piece of acting.—"Standard Union," Brooklyn.

Lynn Pratt makes a handsome polished villain and acts the part with force and discretion.—"Bulletin," Philadelphia.

The star was well supported by Mr. Pratt. "Ledger," Philadelphia.

The star was ably supported by Lynn Pratt and a strong company.—"Inquirer," Philadelphia.

Lynn Pratt must have been fully satisfactory for his every appearance was greeted.—"Post," Washington.

Lynn Pratt is a good looking, polished villain.—"Times," Washington.

Lynn Pratt, as the villain, was excellent. He was effective all through the play.—"Evening Times," Buffalo.

Lynn Pratt was good.—"Democrat and Chronicle," Rochester.

Lynn Pratt, the villain, filled his part perfectly.—"Herald," Syracuse.

Lynn Pratt was so clever a villain that he was vigorously applauded.—"Advertiser," Newark, N. J.

Lynn Pratt, as the villain, acted the part to perfection.—"Journal," Jersey City.

After the star comes Lynn Pratt, one of the best heavy men that has appeared in this city.—Jersey City Correspondent in DRAMATIC MIRROR.

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LILLIAN LAWRENCE

Priscilla, in The Wining of Priscilla, Tremont Theatre, Boston, Mass.

Miss Lawrence is an exquisite Priscilla in appearance and portrayal. She is the ideal Puritan maiden in her gray killed gown with snow white kerchief revealing glimpses of a shapely young throat, and the white muslin cap coquettish in its severity, which perfectly sets off the beautiful face with its low brow and fair hair. Miss Lawrence has a sweet voice, which she uses admirably, and such pretty hands! Later she changes her costume for a house dress of pale tan cashmere, the white kerchief which reaches to the waist caught with little black velvet bows. Miss Lawrence was received with enormous enthusiasm the first night, and was absolutely buried in flowers. —Journal, Boston, Mass.

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OUR DRAMA.

III. The Theatre as a Dignified Institution—The Business Office—A Great Field for the Right Man.

The business office. It is through this department more than any other that effective steps for the reformation of the drama must find an opening wedge. What is needed most is the advent into the business of first-class business men. Men of sound, systematic business methods, principles and aims. There are merchants whose prime object is to make money, but who would abandon to run a drug shop or a grating hell, a pool room or a house of prostitution, yet all are business projects. There are men in politics who would not take bribes, or blackmail or libel suits. In both cases some of these men succeed. So there can be men in the theatrical business who would disdain to produce indecent farces, dirty dramas or bawdy burlesques.

It is needless to state that when profitable to an existing manager, it is very profitable. That is a well-known fact. From the excessive character of its gains as well as its losses, it is deemed by the world a gambling, a whirling of fortune. While never absolutely true, this is even less so in fact. As a fact, the theatrical business is capable of just as keen and systematic operation as any other business. And in its operation a manager may choose as well the style of drama he is to produce as the merchant may choose whether to operate a drug shop or a drug store. It depends upon his qualifications. To successfully operate a drug store a man must possess an education; for a drug shop he need not.

That the theatre is capable of shrewd business operation is shown by the members of this very syndicate, who, knowing that they could not gain supremacy by cornering brains, cornered the buildings where those brains must be displayed, and were thereby able in many ways and in many cases to secure from the public ample patronage for mediocre goods, as well as revenues from competitors, by preventing the sale of other goods than theirs unless they shared in the proceeds. In this it will be seen that, like the railroad, petroleum, steel, sugar and other industries, the theatrical business was a fit field for the application of such business methods as are adopted by the financial trustmaker and monopolist-manipulator.

Further: the taste for theatregoing or amusement-seeking has spread so widely, even in this last decade, that it can be definitely shown that a broad, steady, habitual demand exists for dramatic entertainment. Not as there is for meat, grain, sugar, or public transit, but such as exists for soap, photographs, silk, and tobacco.

Were there not just such a demand, many of our "commercial managers" would have been bankrupted long since. He who aptly supplies and stimulates this demand reaps a golden harvest. As a business the drama possesses some alluring characteristics.

First: it is possible in it to operate more extensively, transact a bigger volume of business, and reap larger profits on a moderate capital than in any commercial business.

Second: as it is possible to begin a venture with small obligations or investment, it leaves no dead assets, or investment in dead stock.

Third: it is a strictly cash business on the debit side, and hence leaves no bad debts to collect.

Fourth: broadly speaking, it requires no building up, and the newcomer, if he have what the people want, will reap as good a harvest as the established operator.

That the most profitable ventures are in the exploiting of the risqué or nasty plays is a fallacy. That lavish expenditure on scenic or costume embellishment is requisite for success is an error. The most successful plays, profitable for successive seasons, have been such as required moderately small outlay for initial presentation.

The business methods of the theatrical business offer more opportunity for innovations and improvement than any other recognized business. In advertising—a very important feature of its operation—great opportunities lie. In these branches the methods are even primitive as now operated, when contrasted with those of almost any retail line of business. In the handling of cash receipts, even there are not in a first-class theatre, transacting a cash business of a thousand dollars a day, such protective measures against dishonesty as would be employed by the small merchant transacting a business of fifty dollars a day. There are not in any other business such poor business men as the business men of the theatrical business. As hard as it sounds, the investor in a theatrical venture has as much reason to fear loss from dishonesty as from any lack of public support.

It is my conviction that the most practical factor lacking in our drama is the really fine business man, and that, despite the strength of the prevailing combinations and syndicates, if a Wamsutter, or a Hearst, or a Morgan, with small capital, went into it he would succeed, inevitably, and either dominate or smash every existing combination now which hampers individual opposition.

Finally, it is not too broad a statement to assert that an enterprising, educated, prudent and steady business man with moderate capital, who after ample study and contact of and with the conditions and methods of the business of the stage, from within its field, decides to enter it as an operator, will make no mistake.

CARL HENRY.

THE ART OF ACTING.

Among the many letters I receive (quite as often without any stamp to pay the postage on my answer as with one) asking questions in orthodoxy, grammar, rhetoric, and elocution, I received one a few days ago from a professor of elocution in a university asking whether I do not think the word *what* should be emphasized more strongly than *say* in the clause, "What dreams may come," in Hamlet's soliloquy on death. Or that *what* rather than *say* is the word in the clause that should be emphasized in order to make the thought easy to seize. I quote as much of the context as is necessary to the full understanding of the matter.

"To sleep? perchance to dream—ay, there's the rub!"

For in that sleep of death, what dreams may come

When we have shuffled off this mortal coil,

Must give us pause."

My correspondent writes: "What is the word I emphasize. Have you thought of it? or, better, what do you think of it? I have given much thought to the passage, and read it as I do for these reasons:

"1st. Perchance to dream is equivalent to dreams may come.

"2d. What is equivalent to, What awful, or other adjective.

"3d. It is not the fact of the possible coming of the dreams that must give us pause, but what those dreams (unforethought) may be."

My correspondent displays a good deal of acumen in defending his reading. Indeed, his reasons are as weighty, I think, as any that could be offered. We agree entirely with regard to the meaning of the clause—that the possibility that horrible dreams may come must give us pause—but we do not agree with regard to the way to bring the meaning out, for I would make may more emphatic than what.

We all know that the moment we change the meaning of words, we must change the manner of reading them, and that, on the other hand, the moment we change the manner of reading words, we put a different meaning into them. If with this clause my correspondent were inquiring, "What dreams may come?" in response to the statement, "But dreams may come," he would emphasize it precisely as he emphasizes it where it stands, different as its meaning is in its present position. If, further, the clause were used as an exclamation, in response to the statement, "But dreams may come" (the equivalent, remember, of perchance to dream) thus, for example: "Ay, and what dreams may come!" what would again be emphatic, though the rest of the clause would be differently treated.

It is the thought that we emphasize, or, if you

please, it is always the thought that determines where the emphasis shall be placed. If one word alone expresses the salient, the emphatic thought, then that word alone gets the stress; but if, as it often occurs, several words are used to express a thought, then they are all emphatic, the last word being slightly the most emphatic.

With regard to the thought here we agree, as I have already said, namely: The possibility that horrible dreams may come must make us hesitate. Now, which word in the clause, *What dreams may come*, expresses this possibility, the salient thought? It is certainly not *what*; it certainly is *may*. Indeed, one of the first meanings of *may* is, *To be possible*. The true reading of this clause may be fairly well represented by putting *what* in italics and *may* in small caps, thus: "*What* dreams *MAY* come." Let me, in the hope of making others see as I see, paraphrase the language of the author, thus: To sleep? perchance dreams may come to us—ay, there's the rub! for in that sleep of death, *such* dreams as *MAY* POSSIBLY come to us must give us pause.

Another reason for putting the chief stress on *may* that would weigh for something with the declaimer is the fact that the long vowel-sound in *may* is a sound we can dwell on, whereas the short vowel-sound in *what* is not.

No, I do not think a Hamlet would meet with much success in making clear the thought in the clause considered, to the average auditor, if he put the chief stress on *what*, while I think he would be quite successful if he read as I suggest.

I have gone thus somewhat fully into the discussion of the reading of these four words, not because, in itself, it is of so much importance—oh, no!—but to show how much thought and how much analytic acumen are sometimes necessary if we would discover just how language should be handled in order to bring out the meaning intended by the author, even when the meaning, as in this instance, is clear. If a Hamlet slipped in reading this clause only, it would not, I readily admit, affect the personation of the character perceptibly, but a hundred such slips would, all will admit, affect it materially.

To read without attending to the pauses, the emphases and the inflections can hardly be called reading. It is simply calling over the words; it is simply pitching the words at the listeners, saying to them: There they are; get the meaning out of them for yourselves, as best you can!

I know full well that there are many players, very many, that take no interest in questions of this kind, but these are not the artists of the dramatic profession. Far from it—they are only the artisans. Where they leave off the dramatic artist just begins to find that part of his art that really interests him; that part that offers him a field for unlimited study. Every one has his intellectual horizon. To be what one is not is impossible. If the rank and file haven't brains enough to admit of their attacking the intellectual side of the actor's art, whose fault is it? Not theirs, certainly! However, there are not a few of the artisans that might be, if they would try to be, what they erroneously think themselves to be—artists!

I may add that neither *what* nor *may*, but *dreams* is the word we commonly hear readers of the soliloquy emphasize.

Reading is not a matter of fancy any more than sculpture is. It is as much the reader's duty to be true to Nature as it is the sculptor's. There is never but one way successfully to bring out a writer's thought. The moment you deviate from the correct reading, you either change the meaning, obscure it, or destroy it. Often, very often, the correct reading cannot be found without close study—a fact that no actor can too early be convinced of. An actor's shortcomings in other directions may be what they may; if his elocution is good, he will never fail to interest his auditors.

ALFRED AYRES.

FOOTLIGHT PRIMER.



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THE STAGE CHILD.

The Stage Child with a high pitched voice,
Who wins precocious fame;
The Villain is her Popsy-wop,
"Me chee-ild" is her Name.

She's rescued nightly from a Tank,
Who spends her every cent.
She is an Heiress once a day,
Yet barely pays her Rent.

—S. T. SMITH.

FUNERAL OF JAMES A. HERNE.

On last Tuesday morning a simple and touching ceremony was performed over the remains of James A. Herne at his late home, on Convent Avenue, in this city. In accordance with the wishes of the dead actor-dramatist there were no religious ceremonies, nor did those who were nearest and dearest to him wear the emblems of mourning. The men and women gathered together around the bier were Mr. Herne's relatives and his closest friends. Their sorrow was too genuine to require outward expression. The body lay in a plain wooden coffin that was nearly hidden by masses of flowers sent by Julia Marlowe, Mrs. Sol Smith Russell, Grace Filkins, the Actors' Order of Friendship, the American Dramatists Club, and others.

At the beginning of the ceremony Mrs. Julia H. Deane, an old friend of Mr. Herne, sang the religious song, "All Through the Night." Addressers were then made by John S. Crosby, representing the Single Tax Club; Augustus Thomas, representing the American Dramatists Club; Milton Nobles, representing the Actors' Order of Friendship, and F. F. Mackay, President of the Actors' Society. Mr. Thomas said in part:

There is no need to speak of the work of James A. Herne, except as it disclosed the man. It is a legacy distributed while its testator still was here, and it rests secure in the hearts of millions. As a dramatist he won his high place in the esteem of his countrymen as much by the personal quality that shone through his works as he did by his art, which was rare and of fine perfection. The great secret of Concord wrote, "to believe your own thought, to believe that what is true for you in your private heart is true for all men—that is genius." James Herne by an undoubted right believed in himself. For useless convention of any kind he had that disregard which is a mark of genius. Wherever a so-called maxim of his art was an unpleasant bond he turned from it, and appealed successfully to the heart of his public. His sincerity was imperative. His ability in every work was compelling, and he added a gentle identity hopeful and uplifting to the heart of men. In all he has ever written affection and charity dominate. His men have more bravery; his women have abiding trust, for he himself had the courage of the truth and an enduring faith in humanity.

Every crafty song we know is of the poet—papa has gone a hunting—or he is a fisherman who will send home in the dusk—or he is a harvester fetching in the perfumed hay. No singer has ever dedicated a ballad to the rich. Poetry has always dwelt in the valley of obscurity. James Herne was a poet of the poor. He saw and knew the sublimity of plain living. He was the apostle of simplicity. He was good because wrong is complex, and was hateful to the directness of his way. He was strong because he was attuned to nature's will, and because his efforts were enlisted in not perverting but in expressing her. He had a spiritual magnetism that drew to him souls of his kind, and without robe or sceptre he swayed an empire that had sworn no allegiance, yet which gave its unconscious tribute of laughter and of tears wherever he raised the standard of his heart.

He made his character, Margaret Fleming, take the robe from the arms of a dead girl, who had enticed the husband, and put its finishing lips to her own maternal breast. No changed ever framed a higher concept of charity and fraternal love. James Herne loved his fellow men. Into this world he brought a kindness that it does not teach. He was a medium through which an exalted tenderness found voice. He spoke for the children, for the slave, for the oppressed of toil. To the weary and sick of heart he sang a sustaining patience that was not of time alone.

He gave his message and is gone. His simplicity and his love both rejected warring creed and dogma, but when unimpeded science proclaimed the destructibility of a single atom of all the matter in the universe this wise and gentle man must have taken to his heart the corollary that the spirit which informed and animated all was equally immortal. His sleep, but in his waking he was too close to nature's breast to have missed the whispered assurance that smiles through every act and spectacle of hers, the gentle and reiterating allegory of seed and grain, of dawn and butterfly, of sleep and consciousness, of dark and dawn, of rising mist and falling dew, theebb and flow of tide, the ceaseless procession of re-

curring seasons, the obscuration and alternate splendor of the eternal stars.

The ceremony closed with the singing by all present of "Do They Think of Me at Home," a song of which Mr. Herne was very fond, and that he introduced in his last play, *Sag Harbor*. In the afternoon the remains were taken to Fresh Pond, L. I., and were there cremated.

ENGAGEMENTS.

By Fred C. Palmer, for the Chester Park Opera company, Cincinnati: Edith Mason, Hattie Bell Ladd, Rosalie Fairbank, Irene Millette, Nellie Millette, Daisy Richmond, Helen Gordon, Alben Bertelle, Florence Courtney, Adah Hinton, Marie Chetels, Emma King, Blanche Davis, Ella Vincent, Helen Chilton, Alma Bauer, Sophy Williams, Leah Lambert, Carrie Roger, Lillian Martinez, Muriel Usher, Polly Fairbank, Tilly Davis, Thomas H. Perse, Francis Galliard, Ed. Engleton, Maurice Hageman, W. A. Collins, J. J. Clayton, Charles Scribner, Thomas de Vossy, Richard March, J. C. Chetels, Herman Brand, Arthur Evans, Richard Seaman, Charles Lange, E. Encheberg, George Williams, Arthur Earnest, W. A. Dolan, Thomas A. Perse, is manager of the company. W. E. MacQuinn, musical director, and Maurice Hageman, stage-director.

Daisy Besley, to succeed Channez Olney in The Brixton Burglary.

George De Long, for The Messenger Boy.

Margie West and Carrie Exler, for Hanser Hodgkin.

Marie Pettes, for the lead in Across the Pacific.

Ada Lewis, George A. Bennet, and Frank Lane, for Peter F. Dulley's company.

Kina Morris, to support Howard Hall in The Man Who Dared, next season.

For James K. Hackett's company: Florence Kahn, W. J. Le Mayne, Arthur Elliott, Charles K. Snyder, Price, Clement E. Kirby, Theodore Hamilton, Thomas A. Hall, Edward Donnelly, Hale Hamilton, George Le Sol, and William Lamb.

Harry McKee Webster, by Eleanor Merron, for In Love, to be produced at the Park Theatre, Philadelphia, June 17.

William F. Scheller, with the Sheldon Stock company at Cyle Park, Dallas, Tex., for the Summer.

Lawrence Underwood and Estelle Richmond, for A Gambler's Daughter.

Eugene Wiener, for The Telephone Girl.

Jane McCabe, as musical director of The Girl from Porto Rico.

THE ELKS.

Grand Exalted Ruler Jerome B. Fisher has given his approval to the designation of July 31, 1901, as Elks' Day at the Pan American Exposition, Buffalo, Lodge, No. 25, has appointed an Executive Committee, of which F. E. E. Ellis, R. Roberts of No. 129 Seneca Street, Buffalo, is chairman, and a number of sub-committees are at work arranging the details of what promises to be a memorable occasion. The date was fixed with reference to the close of the Milwaukee Broun.

One hundred and fifty members of Silver Bow Lodge, No. 230, R. F. O. F. of Butte, Mont., went to Anacosta, to see and participate in the success of Anacosta Lodge, No. 235, annual minstrel and benefit. The occasion proved a great success. The performance was the best amateur entertainment seen in some time in this locality.

Kalamazoo Lodge, No. 39, initiated forty candidates May 23. The attendance from outside cities was large. A fine banquet and an excellent musical programme was given. Raymond Ford, formerly a member of West's Minstrels, gave great delight by his rendering of a room selection.

Huntsville, Ala., Lodge, No. 690, installed six applicants into the order May 31. Twenty members of the Huntsville Lodge were present, and after assisting in the initiation were fined by the local Elks.

Lansing, Mich., Lodge, No. 198, have just concluded the purchase of the R. B. Shank property, on Alligan Street, near Washington Avenue, Lansing, Mich., and will at once erect a new lodge building, at a cost of not less than \$15,000. This lodge now has a membership of 500, and is in a most prosperous condition.

TELEGRAPHIC NEWS

CHICAGO.

Baseball for Actors' Fund—First for Al Fresco Shows—Hall's Hunt.

(Special to The Mirror.)

Chicago, June 10.

It still looks as though the local theatrical managers had agreed to give the man who directs the weather a percentage of the gross receipts. Last week no money was "supper-show" deluge to follow the first hot day, so the people were chased from the open air to the theatres, if they wanted amusement. And since the deluge it has been cold enough for earnest in the parks, hence the prosperity of the indoor shows. And in the face of all this the weather man predicts a cool summer, so I think he is with the managers of the theatres.

But speaking of outdoor events in passing reminds me that there is to be a baseball game to-morrow, for the benefit of the Actors' Fund, between the King Dodo forces and the cast of The Casino Girl. Manager Comiskey has donated the American League Park, and I have been asked to umpire the game. I state this in order that you may understand the situation if I do not send in a letter next week, although I have arranged for police protection. William Norris and James Sullivan will captain the nines and I shall exercise my fanning prerogative to enrich the fund.

Uncle Tom's Cabin entered upon the third and last week of its great run at the Auditorium to-night.

A good friend sent me a line to the police court the other day. It read: "Please do the best you can for Ryan, who is before you this morning; he's a good fellow." I looked over my docket and found three different Ryans booked. Of course I had to discharge them all in order to make sure of my friend's Ryan.

Lovers' Lane is launched upon a certain summer run at McVicker's. Pretty Miss Comstock was called away suddenly last week to the deathbed of her mother, who passed away, and in her absence Dorothy Tennant played the part. Miss Comstock resumed the role Friday night. Ernest Hastings, who won golden opinions last year as leading man of the Dearborn stock here, has made a hit as the gentlemanly villain.

Manager Harry Hamilton, of the Grand Opera House, has had all of the big scenes of his forthcoming production of Lorna Doone completed, and now he is rehearsing the players, aided by the dramatist, Mildred Dowling, of Melrose, Mass., who arrived here last Wednesday. Lloyd Carlton is the active stage-manager. June 16 is the opening date announced for the production.

All of the people who are supposed to know are advertising King Dodo, at the Studebaker, as one of the best of the summer operas ever seen here. These old-timers hear it repeatedly, which is the best evidence that it is a "go." Gustav Luders, who wrote the music, has gone to New York to start on a new one for which Frank Pixley will also do the libretto. I don't know why he goes to New York, but I suppose he needs the "Broadway atmosphere."

Are You a Mason holds its own at Powers' against all comers and is one of the funniest farces ever seen in this region. Manager Powers has announced a matinee for Friday, June 25, in order not to conflict with our Derby Day at Washington Park, June 29, and other houses are to follow suit, though as yet no actress has appeared with a certified check to buy out the house.

It has been intimated to me that David Warfield will play Shylock next spring to the Fortia of Fay Templeton. In view of recent developments, why not?

The good old Burroughs has made such a hit at the Dearborn that its engagement will afford plenty of time for the preparation of Taylor and Lewis' new extravaganza, The Explorers, which is now in rehearsal.

Over at the Illinois Casino Girl continues to attract large audiences, and James E. Sullivan and the Pony Ballet make many friends for the performance, which is one of the best dancing shows ever seen here. A new song, "The Automobile Girl," has scored a hit.

Manager Hogarty, of Are You a Mason, has arranged for coupon tickets with the railroads, and many Masonic bodies are visiting the show at Powers'.

The season of the stock company at Hopkins' closes this week with Hands Across the Sea.

Over at the Great Northern the Summer attraction, The Village Postmaster, is surpassing the record of last year's attraction.

Albert Hart has retired from the cast of The Casino Girl at the Illinois.

William Farnum, Mary Shaw, Mabel Bert, Henry Jewett, Cecylle Mayer (not the Cecylle), and Sylvia Lynden will be in the cast of Ben Hur when it opens the regular season at the Illinois, on Sept. 2 next.

An Uncle Tom hall nine is to play the victorious nine in to-morrow's game at the ball park Thursday afternoon, also for the benefit of the Actors' Fund.

Odell Williams left the Auditorium Uncle Tom cast last Saturday night to go to San Francisco in vaudeville, and Frank Hatch succeeded him as Phineas Fletcher. Manager Brady will not take the production to Buffalo unless he has a big guarantee.

Charles Dickson has been engaged for The Explorers, at the Dearborn.

Alonso, "the human gas jet," is a "headliner" at Middleton's Dime Museum this week. He is outside of the trust and is associated with Alice, the girl bag-puncher.

The King of the Cattle King is the attraction this week at the Bijou, and May Homer is offering Camille up at the Alhambra.

At the rechristened American Theatre Eulalia Bennett and Herbert Sears appeared yesterday in Just Before Dawn.

King Dodo has made a very big hit at the Studebaker. Chauncey Depew, who saw it last week, pronounced it worthy of New York.

Manager Jay Kim was married last week and left at once for California on his wedding tour. Before he returns he will join Harry Lee in taking a vaudeville company to Australia.

L. R. Stockwell, the Marks of Uncle Tom, and his friend, "Parson" Davies, were to lunch last Sunday with Rose Coglian, and Stockwell went back to the stage-door of the Chicago Opera House to meet her. By mistake he entered the stage-door of the Orpheum burlesque house, in the same alley, and the women of the chorus asked if Miss Coglian did a specialty or was on in the afterpiece. The comedian made his escape before any damage was done.

John F. Harley was here last week on his way East to manage Summer light opera at Manhattan Beach. John now has a steady political job in the far West, with a long summer vacation.

Arthur Hoops is to play the part originally assigned to Frank Worthing in Lorna Doone.

Will Courtleigh has discovered the champion long distance leading man in Denver Racine. From Colorado to Wisconsin is a Corse Fagton jump. "Burr" Hall.

BOSTON.

Lillian Lawrence's Hit—Summer Plans o Playlet Folk—Current Offerings.

(Special to The Mirror.)

Boston, June 10.

Lillian Lawrence is evidently the queen of trumps, for the Tremont is left alone of all the high price theatres in Boston to entertain the public. All the others have closed for the summer, leaving The Winding of Priscilla as popular as ever. They mean to let the residents of Cape Cod have a chance to see this Cape Cod play, for a special excursion will be run from Plymouth June 12. At the matinee June 15 a Lillian Lawrence tea will be served—

In other words, the ladies in the audience will be welcomed to the stage and entertained by the charming leading lady, whose Priscilla has proved the most artistic impersonation that she has given in Boston.

At the Castle Square this week Miss Hobbs gives Eva Taylor a chance to show what a comedienne she is in Annie Russell's old character, while Leonora Bradley follows in the footsteps of Mrs. Gilbert. Leonora Guito and Mary Sanders, as well as cast, and Charles Mackay plays Pervival Kingsheart with capital effect.

At the Bowdoin Square The Road to Ruin has been revived by the stock company, having its first presentation in Boston in many seasons. The stock company is well placed, and Harry La Marr and Ida Howell introduce specialties.

William H. Crane was a passenger on the Commonwealth, bound for Europe, last Wednesday.

There were many messages of congratulation sent from Boston when the news came that Sadie Martinot had become the bride of Louis Netherese, for both have many friends in Boston.

Augusta Crill has returned to her home in Roxbury with her husband, Frederic Ormonde, upon the closing of their season in The Power Behind the Throne.

Katherine Dowling has returned to her home in Newton, Me. She was compelled to leave a poor relation in April and remains at Scarsdale, Pa., on account of an attack of typhoid fever, from which she has recovered.

Thomas E. Shea has gone to his summer home at Belfast, Me., and will remain there until he begins his rehearsals in Boston in August. He found The Voice of Nature very successful this season.

Edward A. Rich, who was formerly at the Park, has organized a stock company, which will open at Portland June 23.

Quincy Kilby, who has been treasurer of the Boston ever since Eugene Tompkins came into possession of the house in 1886, has retired from that position, the shift in management having brought other changes. He has many friends in Boston and will be greatly missed.

Joseph F. Wagner, treasurer of the Hollis, will pass his summer vacation at Kennebunkport, Me.

T. B. Lothian, business-manager of the Colonial, will be at Marblehead Neck for the summer, having given up his plan of going to Europe for a brief vacation. Marguerite Urquhart will be at Winthrop for the summer. She has just returned to her Boston home after a trip to the Pacific Coast with Faust.

Mildred Dowling has gone to Chicago to see the final rehearsals of her dramatization of Lorna Doone. Her home is in Melrose.

Several wealthy women of Boston are anxious to have a stock company organized here to be headed by Lillian Lawrence and named for her, although she told me a month ago that she would never do stock work again. They have approached F. C. Whitney, who has a three-years' contract with Miss Lawrence, and rumor has it that the new Van Kinsella is under consideration as a home for the company if it is organized.

Eugene Tompkins has just purchased a fine residence on Commonwealth Avenue. The property is assessed for \$48,000.

Hancke E. Foster, of Malden, had a testimonial at the Bijou last week and appeared as Dorothy Dunbar in Northern Lights.

Negotiations were pending to put Florodora on for a season's run at the Park, but the disinclination of the owners to make repairs is said to have lost the contract.

A wedding, which will be of decided interest at the Castle Square, will take place on June 20, when Katherine Lyons Luman will become the bride of Max Heindt, the young musical director of the house. The ceremony will be performed at the parochial residence of St. James' Church, but the reception will be at the Castle Square Hotel.

It is barely possible that the Columbia may reopen in July for a summer musical season.

Three workmen were injured last week by the sudden collapse of walls that were being torn down to make way for the new Van Kinsella.

JAY DENTON.

PHILADELPHIA.

Mirror's Park Sale News a Surprise—Bills that are Heat Proof—The Parks.

(Special to The Mirror.)

Philadelphia, June 10.

The announcement in THE MIRROR of the sale of the Park Theatre of this city, caused great surprise here. As yet no public notice of same has been recorded. The negotiations were conducted by a lawyer named De Young, and the purchaser still remains in the background. The purchase price was \$140,000, and as there is a mortgage of \$65,000 on the property it only required \$75,000 in cash to buy a theatre which returns over \$15,000 a year in rental.

Two more theatres, Forepaugh's and the Star, closed their seasons on Saturday.

Sound and his band gave their farewell concert at Willow Grove Park last evening, and were followed this afternoon by Walter Damrosch and his famous orchestra.

The Brinkley Opera company opened this evening at Woodside Park in Sand Fasha.

Miss Rob White is still at the Chestnut Street Theatre and will celebrate its seventy-fifth performance June 19.

The Dairy Farm is breaking all records at the Park Theatre, and in spite of the lateness of the season is playing to packed patronage.

The Empire Theatre stock company will give three performances of Diplomacy at the Chestnut Street Opera House June 14, 15.

The Maud Daniel Opera company at the Grand Opera House is playing to good business. Faust, last week, was given with a good cast. The programme this week is The Mikado, with Patnah Ward, William Blaisdell, Charles G. Westcott, John W. Collins, Bessie Kiefer, and Sylvester Cornish in the cast. Next week, The Highwayman.

The Amy Lee Stock company is in its second week at the Girard Avenue Theatre, and attracts satisfactory business. Lost in New York is the current attraction, with specialties by Amy Lee, Gus Mortimer, Fenwick Leach, and Clarice Vallette. His Worst Enemy June 17.

Frank E. Aiken has just returned from California, and is ill at the residence of his daughter, Miss Aiken, 1390 Walnut Street.

Allen J. Hinkley, who sang the role of Faust with the Daniel company at the Grand last week, has been engaged as first basso of The Bostonians for next season.

George Arvine will be the leading man of the stock at the Standard next season.

The various parks in the suburbs of the city are doing well. The attractions are of a superior order and no admission is charged.

S. FERNBERGER.

ST. LOUIS.

Rival Companies in The Bohemian Girl—At the Other Parks—Big Business Everywhere.

(Special to The Mirror.)

St. Louis, June 10.

St. Louis can certainly claim the honor of being the greatest Summer Garden town in the country, as we now have ten out-door resorts in full blast, besides one downtown theatre open. All are doing a good business.

Belmar did a great business with The Wizard of the Nile. Helen Bertram scored a wizard success as Cleopatra. Blanche Chapman, so well remembered for her clever character work with the Castle Square Opera company, did good comedy work as Simona. Agnes Paul, who made quite a hit here last season with The Princess Chic, made a very attractive Abydos. Miss Paul is pretty and winsome, has lots of dash and is a hard worker. Fred Fear was a fair Khosh. Harold Gordon, the new tenor, was

well received. Owing to a heavy rain storm no performances were given at Belmar on Saturday, but The Wizard was for two extra times on Sunday. Last evening Manager Southwell presented The Bohemian Girl. The cast: Count Arnheim, Eddie A. Clark; Thaddus, Harold Gordon; Florestan, Agnes Paul; Devilshoof, Fred Fear and John Martin; Captain of the Guard, Donald Morton; Arline, Helen Bertram; Boda, Ida Terhune; Queen of the Gypsies, Blanche Chapman. Next week, The Mikado.

The Merry Monarch drew big crowds to Thirig's Cave during the week. Maude Lillian Berri received an ovation at every performance. Miss Berri is singing in rare voice this summer and her success as a star is assured. Frank Moulton further demonstrated by his work as King Anso what an excellent comic opera comedian he is. Fanny Frankel, a St. Louis girl, last season with Francis Wilson, scored a big hit as Princess Leila. Miss Frankel has a well trained voice, and she is going to be one of Manager McNeary's most valuable entertainers. Clinton Elder did not have much to do as Topica. William Steiger was a funny Strocio. The opera was put on in more ambitious style than anything that has been seen at the Cave. The scenery was fine and new, the costumes rich and pretty, the chorus strong and splendidly drilled.

An incident in the little tilt between the Cave and Belmar is that Manager McNeary is also offering The Bohemian Girl. It is certainly a case of "pay your money and take your choice." The cast: Count Arnheim, James Allen; Thaddus, Clinton Elder; Florestan, Frank Moulton; Devilshoof, George Hubert; Captain of the Guard, Fanny Du Costa; Boda, Fanny Frankel; Queen of the Gypsies, Gertrude Lodge; Arline, Maude Lillian Berri. The Isle of Champagne underlined.

The Haney-Ravold Stock company gave a splendid performance of As You Like It at Kocner's. Lawrence Haney's friends were superbly presented. John Ravold did good work as Touchstone. E. L. Snader did well as Jacques. Elsie Esmond was a bright and pleasing Celia. Lillian Kemble gave a forceful impersonation of Rosalind. The company is presenting a double bill this week. The curtain-raiser being A Lover's Sacrifice with the following cast: Taddeo Ferrari, E. L. Snader; Sandro, Walter Penington; Giannina, Miss Elsie Esmond; Filippo, Lawrence Haney. The second offering is The Widow Hunt. The cast: Felix Featherly, Lawrence Haney; Major Wellington De Boats, John Ravold; Mr. Leebrook, Will S. King; Trapp, Joseph Soran; William, Henry Travers; Mrs. Felix Featherly, Elsie Esmond; Mrs. Major Wellington De Boats, Isabel O'Madigan; Mrs. Swandown, Lillian Kemble; Jane, Carrie Franklin.

Abern and Albers' Stock company is seen in The Mountain Meadow Mystery. The cast: K. G. Hopper, Frank Cotton; Gilbert Temple, Henry Pemberton; Harry Wakefield, Horace V. Noble; Walter Bruce, Gordon McDowell; David Temple, Walwyn Woods; Moody Vane, Alfred Britton; Florence, Elsie Esmond; Nixie, Nixie Vane; Madeline Hunt, Mrs. Lang, Minnie Wilson. A Woman's Heart will follow.

The Maurice Freeman Stock company is presenting What Happened to Parker this week at Grand Avenue Park.

Edgar P. Temple came to the Belmar next week as stage-manager. J. A. NOTTON.

WASHINGTON.

Secret Service by the Stock Company—New Plan at the Grand—Ward's Whisperings.

(Special to The Mirror.)

Washington, June 10.

Secret Service is the offering of the Lafayette Square Stock company and adds another to the company's list of successes. The usual large business prevails. Edwin Arden's Lewis Dumont won the admiration of all. Thomas L. Coleman gave a strong performance of Benton Arrelsford. Hans F. Robert was excellent as Wilfred Varney, while Robert Rogers fairly revelled in the part of the negro house servant, Jonas. Minnie Radcliffe was a lovable and winsome Edith Varney, and Bijou Fernandez as Caroline Miford won distinct praise. Wright Kramer as Henry Dumont, Myron W. Leungwell as Gen. Nelson, Randolph, Theodora, Williams, Jr., as Lieutenant Foray, Charles Rockwell as Lieutenant Maxwell, Louise Mackintosh as Mrs. Gen. Varney, Violette Kimball as Miss Kittredge, and Henrietta Newman as Martha were capable. The play was given with new scenery. The stage direction of William Seymour is worthy of mention. Next week, The Jilt. In view of the heavy royalty asked for The Little Minister, Brother Officers has been substituted as the stock company's next bill.

The special performances of Ghosts and Diplomacy planned for this week at the National have been abandoned.

Cecilia Loftus' two appearances at the National last Wednesday drew more than \$2,100.

Lucie Rogers, of this city, has been engaged as a member of the American Theatre Stock company for next season.

Anton Kasper, the violin virtuoso, sailed for Europe Thursday for a vacation trip.

The Rogers Brothers will not open their season in this city Aug. 15. Instead, they will begin their tour at Atlantic City on that date, and their appearance in Washington will occur in January.

Plymouth R. Chase announces that his vaudeville house, the New Grand, next season, will be a producing house, for one-act plays, musical comedies and operas running about an hour and fifteen minutes.

Mr. and Mrs. Giles Shine (Lavinia Shannon) have returned home for the summer, and are stopping at the Normandy. Mr. Shine has been re-engaged for the part of Richard Brinsley Sheridan in Andrew Mack's play, Tom Moore.

JOHN T. WADE.

CINCINNATI.

Good Weather for Parks—Plans for the Grand—Notes.

(Special to The Mirror.)

Cincinnati, June 10.

Suitable weather conditions caused a great improvement in the attendance at the various parks last week, and the summer season may now be considered as fairly launched. Robinson's Circus, in particular, did well, turning people away at almost every performance.

Liberti continues his concerts at the Zoo for the third week.

The permit for the rebuilding of the Grand was issued Friday. The plans show that the structure will be as nearly fire-proof as possible. There will be nineteen exits. The cost is estimated at \$60,000. That of the old house, somewhat less than half of the new one.

Lewis M. Thayer has succeeded Theodore G. Mitchell as the dramatic critic of the Enquirer. H. A. SUTTON.

EDGAR SELDEN'S BENEFIT.

A benefit performance for the playwright, actor, and manager, Edgar Selden, was given before a large audience at the Herald Square Theatre on Sunday evening. Mr. Selden was overcome by nervous prostration some months ago and the expenses of his long illness had exhausted his resources. About \$1,000 was realized by the benefit, which was most admirably directed, chiefly by the experienced hands of Gus Hill and Paul Dresser. In the long bill were Andrew Mack, George Fuller Golden, Talbot and Davison, Smith, Doty and Coe, George W. Day, Francis Curran, Walter C. Steely, Dolan and Lenhart, William Cahill Davies, Edgar Atchison Ely, Haverly and Furey, William Henry Tascott, and Paul Dresser, who sang for the first time a new ballad of his, "Mister Volunteer." The music and the play, for all the audience were singing the chorus with him before he got through. Ben Jerome accompanied the singers in masterful fashion, and Carl Williams' orchestra also came in for applause.

GOSSIP OF THE TOWN.



Photo by Wireman, New York.

Zenside V. Williams, whose likeness appears above, is playing the ingenue role in support of her husband, Edith Williams, in his playlet of Southern Life. The Judge, which is being presented successfully in the vaudeville theatres of the Orpheum circuit.

Mat Armbruster, the scenic artist, arrived June 6, and left at once for his home, Columbus, Ga. He spent four months abroad, visiting England and the Continent.

Jean Jacques, who controls the two theatres at Waterbury, Conn., has leased the Delevan Opera House, Meriden, Conn., and is looking it for next season. He intends to rent the house, build a new lobby, refurnish the stage and redecorate the interior, making practically a new house of it.

Shannon's Twenty-third Regiment Band will open the amusement season at Manhattan Beach June 15; Pains' spectacle, China; or, The Fall of Peking, will be produced June 20, and The Circus Girl will be revived June 22.

Charles H. Jones, the stage-manager, has made another success in staging King Dodo, now running at the Studebaker Theatre, Chicago. Manager Henry W. Savage has engaged Mr. Jones to superintend the production of the piece in New York next September.

Lloyd and Lorraine's Pavilion Troubadours opened on May 6 at Boston, La., under canvas. They are playing a repertoire of popular plays, making week stands at popular prices. In addition to the acting company they carry a band and orchestra, stage hands and canvas men. The roster: William Lloyd and Frederick Lorraine, proprietors and managers; J. P. Curran, stage-manager; J. A. Murphy, E. A. Bellows, H. Gibson, F. R. Mann, D. B. Brown, J. R. Ayers, J. E. Mossmer, George Stoker, Clara Doyle, Tilly McBurne, Eloise Willard, Dolly Temple and Fannie France.

Owing to the serious illness of Mrs. Brune's mother, Mr. and Mrs. Clarence M. Brune returned from Europe last Saturday and left immediately for the West.

Gus Rothner will next season direct the tour of The White Slave in association with Robert Campbell. A company is now being secured and the tour will begin early in September.

James Sheegren, general representative for Wagners and Kemper, will leave for Chicago at the end of this week for a short vacation.

W. S. Butterfield, manager for William Bonelli and Rose Stahl, is in the city.

Silvestia Cornish has closed a season of opera at the Empire Theatre, Albany, and appears this week in The Mikado at the Grand Opera House, Philadelphia. She has been engaged to play Mrs. Canby in Arizona next season.

Willis E. Boyer, manager of Daniel Sully, is in town arranging his star's tour for next season.

Granley Douglas, of William Collier's company, was removed from his residence to the New York Hospital early last Wednesday morning, suffering from the effects of an overdose of morphine. He recovered by Thursday and was arranged in Jefferson Market Court charged with attempted suicide. On his statement that he had not intended to kill himself, he was discharged. Mr. Douglas was out of the cast of The Quiet at the Madison Square for three performances, and his role was taken by George H. Robinson.

The Poster Artists' Association held a convention at the Hotel Navarre last week.

Harry Angell Smith sailed for England on the Servia to-day (Tuesday). He will be gone at least a month.

Nina Morris, who has been engaged to play the leading role of Rita in The Man Who Dared, in support of the actor-author, Howard Hall, next season, will, in the following season, star in a play that Mr. Hall has been engaged to write for her.

Herbert Gresham, after a week's visit in London, sailed for New York on the Augusta Victoria last Friday.

There is talk of an "all star" cast in A School for Scandal on the road next season, opening about Oct. 1. John E. Henshaw, May Ten Brock, and Marie Wainwright are to be in the company.

Lottie Hyde, who is successfully playing in The Violin Maker of Kremona over the Proctor circuit, has been signed by Whitaker and Lawrence for a leading part in The Stroke of Twelve.

Mrs. Edwin Deaves, mother of Ada Deaves, is slowly recovering in Cambridgeport, Mass., from the effects of a paralytic stroke sustained on May 23.

Lawrence Ettinger, his son, Wally, and daughter Lottie, sailed for Peck's Island last Saturday. Mr. Ettinger will be the stage-manager at the Gem Theatre.

Elaine Scholer, the typewriter in Florodora, was taken to a hospital in this city on Saturday to undergo an operation for appendicitis.

Amy Kieard, for the past season leading woman in support of Mary Manning, will leave town this week for her country home, Arden Lodge, for a brief rest. On July 15 she will return to New York to begin rehearsals in A Runaway Girl, in which she will appear in the leading role, at Manhattan Beach.

Jane Clark is ill at her home in this city.

The Southern papers, in speaking of Laura Almossino's performance of Bonita, say: The greatest charm of the play was the perfectly natural maidenly modesty and altogether delicate acting of Laura Almossino as Bonita Canby. True, Miss Almossino has a good part. It is not extremely difficult, but she is evidently capable of undertaking more ambitious roles.

GEORGE W. THOMPSON DEAD.

George W. Thompson, one of the few veterans of the old Chatham Theatre and the Old Bowery, died at his home in Brooklyn last Wednesday of blood poisoning. Some weeks ago a felon formed on his finger. Two operations were performed to remove it, but gangrene set in and resulted in the old player's death.

The real name of Mr. Thompson was George W. Cumberland, but it was by his stage name that he was known to almost all of his friends. He was a man of many interests and wide experience in theatrical life. Although only sixty-five years old at the time of his death, his stage career covered a period of nearly half a century, and in that time he took part in many important events that go to make up the history of the American stage. He was a member of several of the famous old stock companies, in which he was associated with men and women of note who long since passed away and are now half forgotten. He played hundreds of parts in tragedy, comedy and farce; he was one of the founders of the Benevolent Protective Order of Elks, and withal he was a genial, kindly man, ever charitable, who was well beloved by a multitude of friends.

Mr. Thompson was born in New York city in 1836. At the age of fifteen he made his first appearance, in a very small role, at the old Chatham Theatre. After a short engagement there he went over to the Broadway Theatre, where for a season he acted as general utility man. The next year he occupied a similar position with the stock company at the Adelphi Theatre in Troy, and through the two following seasons he was a member of the company at Barnum's Museum. In 1856 he joined a traveling company and made a tour that extended to the then far western city of Chicago.

During the early years of his career Mr. Thompson advanced rapidly in his art, and upon returning from the West he secured the position of leading man at the Old Bowery, then under the management of Fox and Lillard, where he played in support of Edwin Forrest, E. L. Davenport, John E. Owens, Edward Eddy, Lucille Western and other stars. There he remained until the playhouse was destroyed by fire in 1866. For the next three seasons he was leading man in Pastor's company. Then he made his first venture in theatrical management at the Seaver Opera House, Brooklyn. He managed that playhouse for one season.

While playing at Pastor's, Mr. Thompson, together with several of his friends, planned and founded the order of the Elks. He may justly be called the father of the Elks. The first organization was known as the Jolly Corks, after an English order of that name. This was in 1868. They subsequently changed the name to Elks. Among the organizers were W. Lloyd Brown, now and for eighteen years leader of the orchestra at the New National Theatre; George W. Thompson, Thomas G. Elges, George F. McDonald, Billy Sheppard, and Joseph Green. Brown is the only survivor. Thompson was chairman of the original committee on work and ritual. Mr. Thompson was elected to the office of Exalted Ruler. He held that post until 1870, and afterward occupied successively nearly every important office in the organization.

In the season of 1870-71 Mr. Thompson made a starring tour on the Pacific Coast; the next season he managed the Grand Opera House in St. Louis, and the next he managed the Leavenworth and St. Joseph circuit. In 1875 he took to the road again, presenting a melodrama of his own writing, entitled Yacup. In this play he acted alternately German and Irish characters, starring jointly with Gus Phillips. He next became leading man at Fox's Theatre in Philadelphia. There he remained for one year, leaving to take a similar position with the stock company at the New National Theatre in the same city. In 1878 he began a starring tour, which lasted three seasons, in The Gold King. Next he was engaged to play Joe Saunders in My Partner, supporting Louis Aldrich. This engagement was a long one, and in the course of it, when Mr. Aldrich suffered a siege of illness, Mr. Thompson played the star role.

After playing important parts in Youth, at Niblo's, in Bartley Campbell's Siberia, and in other notable productions, Mr. Thompson acted for nine seasons with Harry Williams in The Walls of New York and The Bowery Girl. Later he toured in the supporting companies of Frank Daniels, Katie Emmett and other stars. He devoted himself during the later years of his stage life almost entirely to Dutch and Irish comedy parts. He made his last appearance at the Park Theatre, Brooklyn, about four years ago in The Walls of New York.

Mr. Thompson's particular hobby during the greater part of his life was the collecting of theatrical curios, dramatic literature and play-bills. He began seriously to make his collection in the early sixties and for thirty-five years or more he added constantly to his store of treasures. He had a home in Brooklyn where the collection was kept, and his wife was almost as much interested in it as he was. In 1895 Mrs. Thompson died, the household was broken up, and the old player, broken-hearted over his bereavement, decided to dispose of the treasures that he and his wife had accumulated and had prized so long. After retiring from the stage Mr. Thompson leased the old house at 189 Washington Street, Brooklyn—the house in which Seth Low was born—and there opened a book and curio shop. The place became well known to collectors, and during the last three years of his life Mr. Thompson disposed of a considerable part of his collection. His brother, W. J. Thompson, also an actor once noted, was associated with him in the business.

On Thursday evening the Elks held services over the body of the dead actor at the home of his sister in Brooklyn. A great many prominent members of the order were present. The funeral took place on Friday afternoon. The only ceremony was a touching personal tribute delivered by Milton Nobles, of Omaha Lodge, No. 39. It was Mr. Thompson's wish that only the Elks' service be held over his body. The remains were buried in Elks' Rest, in the cemetery of the Evergreens.

PLAYS OF THE YEAR.

List of Last Season's Productions and Revivals, with Length of Runs.

The following is a list of the new plays produced in New York from May 1, 1900, to June 1, 1901, together with the length of runs:

Productions.

May 14. A Day of Reckoning, Star, 1 week.
May 18. The Power of Darkness; Caprice (by students American Academy of the Dramatic Arts), Empire, 1 time.

May 21. The Wages of Shame, Third Avenue, 1 week.
July 25. The Cadet Girl, Herald Square, 48 times.

Aug. 4. The Tide of Life, Third Avenue, 1 week.
Aug. 29. The Rebel, Academy of Music, 22 times.

Aug. 29. The Angel of the Alley, Star, 1 week.
Aug. 27. Slaves of the Orient, Star, 1 week.

Aug. 27. Only a Private, Third Avenue, 1 week.
Aug. 30. The Parish Priest, Fourteenth Street, 37 times.

Sept. 3. All on Account of Eliza, Garrick, 32 times; Wallack's, Feb. 25, 24 times; total, 56 times.

Sept. 3. Prince Otto, Wallack's, 49 times.
Sept. 3. Uncle Sam in China, Star, 1 week.

Sept. 5. A Royal Family, Lyceum, 177 times.
Sept. 6. Fiddle-Dee-Dee, Weber and Fields', 282 times.

Sept. 6. The Rose of Persia, Daly's, 25 times.
Sept. 8. The Husbands of Leontine, Madison Square, 29 times.

Sept. 8. Ib and Little Christina, Madison Square, 29 times.
Sept. 10. Arizona, Herald Square, 140 times.

Sept. 10. Cupid Outwits Adam, Bijou, 8 times.
Sept. 10. A Wife in Pawn, Grand Opera House, 1 week.

Sept. 10. The Gypsy German, Third Avenue, 1 week.
Sept. 11. Richard Carvel, Empire, 128 times.

Sept. 14. The Monks of Malabar, Knickerbocker, 39 times.
Sept. 17. Caleb West, Manhattan, 32 times.

Sept. 17. The Rogers Brothers in Central Park, Victoria, 72 times.
Sept. 17. Keeping the Whirlwind, Star, 1 week.

Sept. 17. The Belle of Bohemia, Casino, 75 times.
Sept. 27. Sag Harbor, Republic, 76 times.

Sept. 27. A Million Dollars, New York, 28 times.
Sept. 29. Der Tugendhof, Irving Place, 5 times.

Oct. 1. David Harum, Garrick, 148 times.
Oct. 1. Sun Toy, Daly's, 45 times; March 4, 103 times; total, 148 times.

Oct. 3. Lost River, Fourteenth Street, 95 times.
Oct. 3. The Greatest Thing in the World, Wallack's, 41 times.

Oct. 8. Self and Lady, Madison Square, 14 times.
Oct. 8. The Military Maid, Savoy, 8 times.

Oct. 8. Wildfire, Irving Place, 5 times.
Oct. 8. A Wise Guy, Star, 1 week.

Oct. 8. Shooting the Chutes, Metropolitan, 1 week.
Oct. 8. Marcelle, Broadway, 24 times.

Oct. 8. A Ride for Life, Third Avenue, 1 week.
Oct. 9. Mistress Nell, Bijou, 22 times; Savoy, 40 times; total, 144 times.

Oct. 15. Her Majesty, Manhattan, 58 times.
Oct. 22. L'Aiglon (in English), Knickerbocker, 73 times.

Oct. 23. Hodge, Podge and Co., Madison Square, 43 times.
Oct. 23. The Moment of Death, Wallack's, 24 times.

Oct. 25. Der Probekandidat, Irving Place, 10 times.
Oct. 26. In a Balcony and The Land of Heart's Desire, Wallack's, 1 time; Knickerbocker, May 7, 1 time; total, 2 times.

Oct. 29. The Belle of Bridgeport, Bijou, 45 times.
Oct. 29. Old St. Stebbins, Third Avenue, 1 week.

Oct. 31. Nell-Goin, New York, 25 times.
Nov. 5. Von Stufe zu Stufe, Irving Place, 5 times.

Nov. 5. Foxy Quiller, Broadway, 50 times.
Nov. 5. The Great White Diamond, Star, 1 week.

Nov. 8. The Tooty Guest (by students American Academy of the Dramatic Arts), Empire, 1 time.
Nov. 10. Das Vermaeltniss, Irving Place, 2 times.

Nov. 12. The Gay Lord Quex, Criterion, 67 times.
Nov. 12. Florodora, Casino, still running.

Nov. 12. Slaves of Opium, Third Avenue, 1 week.
Nov. 14. Die Goldgrube, Irving Place, 32 times.

Nov. 19. An African King, Star, 1 week.
Nov. 19. Esmeralda, Metropolitan Opera House, 4 times.

Nov. 28. L'Aiglon (in French), Garden, 16 times; Metropolitan Opera House, April 8, 8 times; total, 24 times.

Nov. 26. The Man of Forty, Daly's, 29 times.
Nov. 26. The Star and Garter, Victoria, 29 times.

Nov. 26. The Katzenjammer Kids, Third Avenue, 1 week.
Dec. 2. Der Letzte Brief, Irving Place, 5 times.

Dec. 3. Sweet Annie Page, Manhattan, 29 times.
Dec. 3. The Sprightly Romance of Marsac, Republic, 32 times.

Dec. 6. Rosenmontag, Irving Place, 5 times.
Dec. 6. Judge Smith, Attorney, Bijou, 28 times.

Dec. 7. Sold and Paid For, Herald Square, 1 time.
Dec. 10. Cyrano de Bergerac, Garden, 8 times.

Dec. 10. Janice Meredith, Wallack's, 92 times.
Dec. 11. A Maid of Leyden (by students American Academy of the Dramatic Arts), Empire, 1 time.

Dec. 12. Das Grobe Heud, Irving Place, 16 times.
Dec. 17. The Flaming Arrow, Star, 1 week.

Dec. 17. The American Girl, Third Avenue, 1 week.
Dec. 20. The Forest King, Carnegie Lyceum, 24 times.

Dec. 21. Lady Huntworth's Experiment, Daly's, 86 times.
Dec. 24. Hamlet (in French), Garden, 8 times.

Dec. 24. A Royal Rogue, Broadway, 30 times.
Dec. 24. The Giddy Throng, New York, 164 times.

Dec. 24. The House that Jack Built, Madison Square, 18 times.
Dec. 24. Der Grosskaufmann, Irving Place, 1 time.

Dec. 25. Miss Print, Victoria, 28 times.
Dec. 27. Cashe! Byron, Herald Square, 1 time.

Dec. 31. In the Palace of the King, Republic, 138 times.
Dec. 31. Sweet Nell of Old Drury, Knickerbocker, 18 times.

Dec. 31. Mrs. Dane's Defence, Empire, 107 times.
Dec. 31. The Baroness, Manhattan, 33 times.

Dec. 31. Die Strangen Herren, Irving Place, 29 times.
Jan. 7. Tom Finch, Garden, 14 times.

Jan. 7. The Girl from Up There, Herald Square, 96 times.
Jan. 7. Garrett O'Magh, Fourteenth Street, 81 times.

Jan. 7. Down Mobile, Third Avenue, 1 week.
Jan. 8. My Lady Lainty, Madison Square, 39 times.

Jan. 10. The Marriage of Guineith; A Silver Wedding (by students American Academy of the Dramatic Arts), Empire, 1 time.

Jan. 14. When Knighthood was in Flower, Criterion, still running.
Jan. 14. The Clown and the Locket, Carnegie Lyceum, 24 times.

Jan. 14. Lost in the Desert, Star, 1 week.
Jan. 14. Mr. Coney's Isle, Third Avenue, 1 week.

Jan. 15. The Climbers, Bijou, 163 times.
Jan. 21. The Night of the Fourth, Victoria, 14 times.

Jan. 21. Nell Gwyn, Murray Hill, 1 week.
Jan. 21. The Honest Blacksmith, Star, 1 week.

Jan. 21. Midnight in Chinatown, Third Avenue, 1 week.
Jan. 22. Eine Karnaval-Fosse, Irving Place, 6 times.

Jan. 23. Vienna Life, Broadway, 35 times.
Jan. 24. Queen Anne Cottages; Old Gordon's Gal; Harnbachs (by students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.

Jan. 28. Undenied Brand, Savoy, 12 times.
Jan. 31. Hunter Papa's Kucken, Irving Place, 5 times.

Jan. 31. During the Ball; The Tragedy of Death; The Portraits of the Marquise; The Jealous Barboville (by students American Academy of the Dramatic Arts), Empire, 1 time.

Feb. 4. Richard Savage, Lyceum, 26 times.
Feb. 4. Captain Jinks of the Horse Marines, Garrick, still running.

Feb. 4. Over the Sea, Third Avenue, 1 week.

Feb. 5. Under Two Flags, Garden, 135 times.
Feb. 6. Lovers' Lane, Manhattan, 95 times; Republic, April 29, 32 times; total, 127 times.

Feb. 11. On the Quiet, Madison Square, still running.
Feb. 11. My Lady, Victoria, 33 times.

Feb. 11. Hearts of the Blue Ridge, Third Avenue, 1 week.
Feb. 18. Der Goldbauer, Irving Place, 2 times.

Feb. 25. The Lash of a Whip, Lyceum, 40 times.
Feb. 25. The Governor's Son, Savoy, 32 times.

Feb. 25. The Master-at-Arms, American, 1 week.
Feb. 26. Die Falschen Biedermeier, Irving Place, 1 time.

Feb. 28. Der Herr im Hause, Irving Place, 6 times.
Feb. 28. Sympathetic Souls (by students American Academy of the Dramatic Arts), Empire, 1 time.

March 1. The Shades of Night, Broadway (Actors' Fund benefit), 1 time; Lyceum, March 18, 32 times; total, 33 times.
March 4. To Have and to Hold, Knickerbocker, 40 times.

March 5. Der Hochzeitstag, Irving Place, 5 times.
March 5. Tennessee; The Queen's Messenger; The Birth of the Flag; In the Eyes of the World (by students American Academy of the Dramatic Arts), Empire, 1 time.

March 7. Hallowe'en and Candle Light (by students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
March 11. The Voice of Nature, Metropolitan, 1 week.

March 15. Frauen von Heute, Irving Place, 15 times.
March 18. The Convict's Daughter, Star, 1 week.

March 19. Blue Bells (by students American Academy of the Dramatic Arts), Empire, 1 time.
March 19. Marion Lescaut, Wallack's, 15 times.

March 21. The Price of Peace, Broadway, 60 times.
March 24. Freshweiser, Irving Place, 1 time.

March 26. Helen (by students American Academy of the Dramatic Arts), Empire, 1 time.
March 31. In Jail, Irving Place, 1 time.

April 1. Arc You a Nason, Wallack's, 32 times.
April 1. Across the Trail, Third Avenue, 1 week.

April 11. Das Kabinchen, Irving Place, 1 time.
April 15. Der Star, Irving Place, 4 times.

April 17. The Priana Donna, Herald Square, 36 times.
April 22. Die Zwillingsschwester, Irving Place, 17 times.

April 22. Winchester, American, 1 week.
April 26. King Washington, Wallack's, 1 time.

May 15. The Prisoner of Algiers, American, 1 week.
May 20. The British Burglar, Herald Square, still running.

May 27. Kit Carson, American, 1 week.
Rests.

June 25. The Rounders, Casino, 36 times.
Aug. 27. Brother Officers, Empire, 14 times.

April 1, 16 times; total, 30 times.
Sept. 3. Ken Har, Broadway, 3 times.

Sept. 3. The Pride of Jennie, Criterion, 28 times.
Sept. 17. Hamlet, Garden, 14 times.

Sept. 29. Die Stille Forderung, Irving Place, 1 time; May 5, 3 times; total, 4 times.
Sept. 30. Die Journalisten, Irving Place, 1 time.

Oct. 1. Zaza, Criterion, 43 times.
Oct. 1. Egmont, Irving Place, 2 times.

Oct. 3. Henry V., Garden, 54 times.
Oct. 3. Ultima, Irving Place, 3 times.

Oct. 8. A Midsummer Night's Dream, Grand Opera House, 1 week.
Oct. 9. Der Prophet, Irving Place, 10 times.

Oct. 14. Dol und Stadt, Irving Place, 2 times.
Oct. 21. Der Liebe Enkel, Irving Place, 1 time.

Oct. 23. Monte Cristo, Academy of Music, 82 times.
Oct. 30. More than Queen, Broadway, 7 times.

Nov. 12. Sapho, Wallack's, 31 times.
Nov. 25. Sodom's Ende, Irving Place, 7 times.

Dec. 9. Grossstadtluft, Irving Place, 2 times.
Dec. 17. La Tosca, Garden, 4 times.

Dec. 18. Camille, Garden, 4 times.
Dec. 24. The Village Postmaster, Fourteenth Street, 18 times.

Dec. 31. Quo Vadis, Academy of Music, 33 times.
Jan. 6. Gefallene Engel, Irving Place, 3 times.

Jan. 7. David Garrick, Garden, 8 times.
Jan. 9. The Professor's Love Story, Garden, 7 times.

Jan. 14. Uziel Acosta, Irving Place, 3 times.
Jan. 20. Maria und Magdalena, Irving Place, 1 time.

Jan. 21. Minna von Barheim, Irving Place, 6 times.
Jan. 21. When We Were Twenty-one, Knickerbocker, 44 times.

Feb. 10. Das Bemooste Haupt, Irving Place, 1 time.
Feb. 20. Fedora, Irving Place, 7 times.

March 4. Uncle Tom's Cabin, Academy of Music, 89 times.
March 6. Gensperfer, Irving Place, 2 times.

March 10. Das Stiftungsfest, Irving Place, 2 times.
March 14. William Tell, Irving Place, 2 times.

March 18. A Romance of Athlone, Fourteenth Street, 17 times.
March 26. Faust, Irving Place, 4 times.

April 3. Kabale und Liebe, Irving Place, 2 times.
April 6. Die Bernharte Frau, Irving Place, 4 times.

April 8. Slavouneen, Fourteenth Street, 21 times.
April 14. Im Weissen Ross, Irving Place, 1 time.

April 15. Diplomacy, Empire, 57 times.
April 18. Camille, Irving Place, 4 times.

May 5. Untreu, Irving Place, 3 times.
May 6. Sweet Inniscarra, Fourteenth Street, 23 times.

May 24. The Merchant of Venice, Knickerbocker, 3 times.
During the season 144 new plays, exclusive of the 21 credited to students of the dramatic schools, were produced, and 48 plays were revived.

ENGAGEMENTS.

For the Brinkley opera company's season at Woodside Park, Philadelphia, opening June 10, in said Park: Minnie Emmett, Marie Warren, Eva Seith, Irene Luford, Henry Leon, John Hendricks, Dan Young, Frank Armstrong, Herbert Selinger, George Miller, and Walter Stiet, musical director.

William Friend, re-engaged for the leading comedy role in A Stranger in a Strange Land.

De Witt Mott, for Florida next season.

Mae Stebbins, as E. L. Peley, for The Chaparones.

Edith Hutchins, as first donna of the International opera company, for a summer season at Winnipeg, Man.

John E. Brennan, re-engaged to play Bill Heller in Way Down East.

By Gus Hill for Man's Enemy: Agnes Herndon, Josephine Thill, W. P. Canfield, Albert A. Andrus, Maurice Lindner, Thad Smith, W. J. Hurley, Len Kohnor, and W. J. Thompson.

Edward Emery, with Leiber and Co., to play Lord Robert Lee in The Christian company headed by E. J. Morgan.

Randolph Tuman, by David Belasco, to appear in The Auctioneer, with David Warfield.

Maude Leone, now filling a summer engagement with William Friend, for the Bon Ton leads next season, John E. Naughtin for the same company.

Adolph Lehtina, re-engaged by Liebler and Co., for The Christian company headed by E. J. Morgan.

Later in the season he is to be shifted to Viola Allen's company.

David Livingston, with Slide Track.

Edward Courtwright and Bernice Belknap, with the Van Dyke and Eaton company.

Albert Parr, re-engaged by the Bostonians. He will originate the role of Robin Hood in the new opera, Maid Marian, that will be heard in New York late in September.

Charles E. Graham, as stage-manager and to play leadies with Archie Boyd in Vermont.

T. B. Jordan and Carrie Godfrey, for An American Tramp.

Lillian Norris, re-engaged for her former part in The Power Behind the Throne.

S. E. Patterson, as press representative and business manager for Mabel and Ethel Strickland's tour in For Love's Sake.

Beatrice Beaumont, by Jacob Litt, for her old part, Barbara Holcombe, in In Old Kentucky.

Pat C. Fox, by Gus Hill for the title-role in Happy Holligan.

Harriette Jacobs, for the H. B. Chesley Stock company.

PROFESSIONAL DOINGS.



Photo by White, New York.

Above is a portrait of William S. Gill, who has been engaged by Shipman Brothers to play Pudd'nhead Wilson in their next season's production of Pudd'nhead Wilson. Mr. Gill was in the original production of the play at the Herald Square Theatre and was selected by Frank Mayo as his understudy, and eventually played every male part in the play. He was a member of the company when Frank Mayo passed away, and also when Edwin F. Mayo died. He played the title role for six successful weeks in Denver, San Francisco and other Western cities, and established himself as the one man, by right of merit, who should be intrusted with the role.

William Bradley and Berthe de Ruille were married on June 6.

The English play censor has forbidden the production of The First Visit, an adaptation of Dumas' Une Visite de Noce, that was to have been done at the Garrick Theatre, London, June 12, with Beverley Sitgreaves in the leading role.

Norman Connors will spend the summer at his home on Peck's Island, Maine.

Mr. and Mrs. T. P. de Gofferey, of the Lehr and Williams Comedy Company, are spending a few weeks at the home of Mr. de Gofferey's parents, at Charleston, S. C.

Shakespeare, were he living, could secure a few apt answers to his world famous question, "What's in a name?" by applying to Charles H. Prince, one of the members of the King's Carnival company, now playing at the New York Theatre. A few days ago the rumor was current in the highways and byways frequented by the theatrical world that Charles Prince was a happy father. This was true, but the Charles Prince referred to was another theatrical man, engaged as musical director by a photograph company with offices on Broadway. As a result of the rumor all sorts of infant outfits, from tiny wooden shoes to perambulators and cradles, began to be unloaded at the stage-door of the New York Theatre. This Prince has no children, but he is an ambitious young man of fine physique and a heart full of hope, so he has kept the presents and now walks up and down Broadway whistling "There'll Come a Time Some Day."

W. R. Patton's tour in The Minister's Son, under the management of J. M. Stout, will open in Chicago the first week of August, and is booked for forty weeks. J. Harry Gordon will be in advance.

Hollis E. Cooley, of Gus Hill's forces, who has been ill for the past two weeks, is now convalescing and is expected to be about soon.

E. C. Benedict, manager of the Van Curler Opera House, Schenectady, N. Y., was in town during the past week, looking for next season.

Irving Brooks will be featured next season

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

CRITICISM AND LIBEL

A REMARKABLE case has just been concluded in the Iowa courts involving the law as to libel and the right to criticize. In fact, the appellate judge, in giving his opinion in the case, seems to have gone further in favor of the critic than has any other judge in any case in memory, although by no means has he departed from the spirit of the common law on the subject as it relates to constitutional rights of free speech and writing.

Some years ago, it will be remembered, three women called "the Cherry Sisters" injected an unusual rural element into current vaudeville in New York. They were not taken seriously, and evidently did not wish to be taken seriously; and their peculiar originalities, though they quickly palled, won them considerable money. They long ago disappeared from Eastern ken, but it seems that they recently have again appeared before the public in the West, where they are native. The Western papers, however, have ridiculed them as the Eastern papers did, and thus the action for libel. The Des Moines Leader assailed them with amusing but to them offensive characterization, and they sought heavy damages therefor in the courts.

When the case was tried in the District Court the presiding judge invited one of the sisters to "act" before him. She did so, and as a result the judge at once directed a verdict for the defendant newspaper. The opinion of the court contained this:

If there was ever a case justifying ridicule and sarcasm, yea, even gross exaggeration, it is the one now before us, according to the record. The performance given by the plaintiff and the company of which she was a member, was not only childish but ridiculous in the extreme. A dramatic critic should be allowed considerable license in such a case. The public should be informed as to the character of the entertainment, and in the absence of proof of actual malice the publication should be held privileged.

The newspaper had pleaded in defense that the performances of the plaintiffs were "coarse and farcical, wholly without merit and ridiculous," and that "the article complained of appeared as a criticism of the performance and to expose the character of the entertainment." In the article the sisters were described, one of them as "an old jade of fifty summers," another as "a frisky filly of forty," and the third, "the flower of the family," as "a capering monstrosity of thirty-five." The "criticism" went on:

Their long skinny arms, equipped with talons at the extremities, swung mechanically at the suffering audience. The mouths of their rancid features opened like caverns and sounds like the wailing of damned souls issued therefrom. They pranced around the stage with a motion that

suggested a cross between the danse du ventre and a fox trot, strange creatures with painted faces and hideous men. Effie is spavined. Addie is stringhalt, and Jessie, the only one who showed her stockings, has legs with calves as classic in their outlines as the curves of a broom handle.

In deciding the case the court held that the defense was clearly a plea of privilege, and that the direction of a verdict for the defendant was on the theory that the plea was established. It was held that a newspaper has the right freely to criticize any and every kind of public performance, provided that in doing so it is not actuated by malice; and the holding as to the foregoing characterization was that it was not malicious. It was admitted by the court that ordinarily publication of such an article would of itself be an indication of malice, but as applied to the facts of this case it was not so held. In the course of the opinion sustaining the verdict for the defendant the appellate court also said:

One who goes upon the stage to exhibit himself to the public, or who gives any kind of a performance to which the public is invited, may be freely criticized. He may be held up to ridicule, and entire freedom of expression is guaranteed dramatic critics, provided they are not actuated by malice or evil purpose in what they write. . . . Freedom of discussion is guaranteed by our fundamental law and a long line of judicial decisions. As said in the Golt case, the editor of a newspaper has the right, if not the duty, of publishing for the information of the public fair and reasonable comments, however severe in terms upon anything which is made by its owner a subject of public exhibition, as upon any other matter of public interest, and such a publication falls within the class of privileged communications for which no action will lie without proof of actual malice. Surely, if one makes himself ridiculous in his public performances he may be ridiculed by those whose duty or right it is to inform the public regarding the character of the performance. Mere exaggeration, or even gross exaggeration, does not of itself make the comment unlawful. It has been held no libel for one newspaper to say to another, "the most vulgar, ignorant and scurrilous journal ever published in Great Britain." Ridicule is often the strongest weapon in the hands of a public writer; and if it be fairly used, the presumption of malice which would otherwise arise is rebutted, and it becomes necessary to introduce evidence of actual malice or of some indirect motive or wish to gratify private spirit. There is a manifest distinction between matters of fact and comment on criticism of undignified facts or conduct. Unless there be true liberty of speech and of the press, liberty guaranteed by the constitution is nothing more than a name.

This was an exceptional case that called for exceptional latitude. The court without doubt has followed the spirit of the law in determining it. Persons that impose themselves upon any public profession for which they are in no way fitted cannot expect the same treatment from the press that legitimate pursuit of a vocation calls for.

ANOTHER TRUST PROJECTED

It is reported that a billboard trust is projected, the plan having been formed some time ago, and that a meeting to perfect the combination will be held in Buffalo on July 7. The scheme was discussed at a meeting of representatives of various billboarders' associations held in Chicago in April, and it is said that it will include a majority of the billboarders of the United States and Canada.

The primary purpose of the persons forming this combination, of course, is to do away with competition, and to fix arbitrary rates for work. One of the purposes announced is to fight legislation directed against unsightly billboards. The most notable result of such legislation has been seen in Chicago, where an ordinance recently passed will cause heavy losses to the billboard companies in that city. The name of the new trust will be the Associated Billboarders and Distributors of the United States and Canada, and it is said that it will practically include all existing billboarders and billboard companies and represent millions in capital. The main office will be located in New York, but there will be branch offices in prominent cities.

It is understood that prices have already been fixed by the projectors of the trust, and these prices will range much higher in large cities than in small cities. For instance, the rate to be charged per sheet for a four weeks' display will be four cents in towns of a population under 2,000; five cents in towns of from 2,000 to 5,000 population; six cents in towns of from 5,000 to 10,000; seven cents in cities from 10,000 to 50,000; nine cents in cities from 50,000 to 100,000; twelve cents in cities from 100,000 to 500,000; fourteen cents in cities from 500,000 to 1,000,000; and sixteen cents per sheet in cities of over 2,000,000 population. It is said that this trust also intends to dictate to advertisers as to the nature of advertising, and to refuse to post bills upon which it may place a ban. The scope of this dictation is not disclosed.

Public sentiment sooner or later undoubtedly will crystallize into laws

against the system of billboard advertising; that makes so many places in American cities unsightly, in spite of any combination of billboarders to fight against such a result. There always will be enough appropriate places for billposting, even with a proper restriction of billposting enterprise. It long has been a reproach to this country that its landscape advertisers have been vandals.

Billposting has grown to such dimensions, and it has come to involve so many interests that seek publicity, that theatrical or amusement advertising, from which it grew, is now but an incident of it. Moreover, the better class of theatrical managers are becoming more and more inclined to minimize their pictorial and other outdoor work and to increase their announcements in the newspapers, which unquestionably afford the very best advertising medium for offerings to the intelligent. This has been brought about both by the growing and distracting appeals of a multiplicity of interests that seek the billboards and by experiments that prove the superior value of the newspaper as a medium. A billposting trust will serve more quickly and surely to divorce amusement advertising from the waste places covered by the enterprising billboard.

AN INDIGNITY TO SHAKESPEARE

Editorial, New York Evening Post.

There could not be a much clearer manifestation of the spirit and policy which prevail in the commercial theatres of to-day than is afforded by the announcement that Sarah Bernhardt is to play Romeo here to the Juliet of Maude Adams. There will be a great blowing of trumpets, it is tolerably safe to predict, in the not distant future, over this triumphant demonstration of the burning zeal for Shakespeare and the poetic drama with which the leaders of the much maligned syndicate are consumed. And, doubtless, there will be a great number of very excellent persons to whom this fanfare will sound perfectly sincere, and who will rejoice that one of the greatest of tragic masterpieces is to be presented with every possible splendor of scenic adornment and a cast of unprecedented brilliancy. The ingenuity of the scheme is undeniable; as a stroke of theatrical business, it has rarely been excelled. Already it is easy to imagine the crowds and the plaudits, the flowers and the recalls. It will be a show to be seen by everybody who is anybody, and great will be the profits. But among the judicious there will, we fear, be wailing and gnashing of teeth over the ruthless sacrifice of the ideal to all that is most eminently practical and sordid.

What would the shade of Shakespeare think of it all, we wonder, if permitted once again to revisit the glimmers of the moon? How the poet who realized that all the world's a stage would marvel at the way reputations and fortunes are made upon it nowadays, when the craft of the speculator renders superfluous the genius of the actor. How would the Juliet of the present compare with his own conceptions of the part, or his memories of O'Neill or Fanny Kemble? Art, in sorry truth, is but the handmaid of advertisement. Not long ago Madame Bernhardt, who, at all events, has a great career behind her, was boasting that she could never speak English, because that barbaric tongue would spoil her French accent. Concerning the effect of that accent upon Shakespeare's verse she has no anxiety. Is it possible that when she was bidding those tearful adieux, her eternal farewell, to her beloved Americans, a few weeks back, she knew of this projected return? Doubtless the comedy has been well rehearsed, and, as has been said, the success of it is assured. Novelty, even when monstrous, or on account of its very monstrosity, has an irresistible attraction for the multitude. The fame of Shakespeare, happily, is beyond the reach of the most malignant assaults, but it is too bad that an indignity of this sort should be offered him under the pretence of dramatic art.

THE PLAYERS' MEET.

The recently formed 'Players' Club held its first regular meeting in Elks' Hall on Sunday evening. The attendance was small, but the few members present gave evidence of deep interest in the organization and its purposes. I. H. Phillips, Secretary of the club, introduced Alfred Ayres, the chairman of the meeting. Mr. Ayres spoke briefly of the good that may be accomplished by society such as the Players, and introduced H. Deane French, of the Brooklyn Citizen, who had been chosen as the chief speaker of the evening. Mr. French delivered an interesting lecture upon "The Drama as a Means of Culture." He said in part:

"That there is great educational and cultural value in the drama no one may doubt. In its serious moods—tragedy and pure drama—it is uplifting, ennobling and inspiring. Comedy also has its place, since no court is complete without its jest as well as its king. The drama must be considered first as literature. It is written for two purposes—primarily to be acted, secondarily to be read. The ideal drama is a drama that appeals to one in the library as well as in the theatre. The human soul has three functions—intellectual, moral and aesthetic. The drama appeals to all of these. Culture is the development of the human soul—therefore the cultural value of the drama is apparent. No form of literature is more potent for good. It awakens the commonplace man to the beauty and fullness of life; it inspires men to higher thoughts, finer words and nobler deeds."

The meeting closed with songs and recitations by members of the club.

THE LAW AGAINST PIRACY.

New Orleans Harlequin.

AS THE DRAMATIC MIRROR points out, the play-pirate's life is rapidly being made a burden. Pennsylvania has now passed the same law the Legislature of this State enacted last session. Numbers of the States have enacted this law, and it is uniform. The bars of a cell confront the play-pirate as they do any other common thief—and, truly, this is right.

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WASHINGTON AND THE LADY. By Mrs. Edmund Nash Morgan.

QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of The Mirror will be forwarded.]

L. A. H. Pittsburg: Write to Mrs. Payne, care Fernandez and Payne, 1440 Broadway, New York.

W. H. S., Washington, D. C.: Letters addressed to touring players in care of The Mirror will be advertised.

H. R. Chester, Pa.: The complete cast of Little Miss Nobody on its original production at the Broad Street Theatre, Philadelphia, Sept. 5, 1899, was Fritz Williams, William Norris, Charles Finckert, William Simpson, Edwin Hanford, Robert C. Linn, Thomas Kichette, James H. Davies, Ethel Jackson, Minnie de Bea, Beatrice Vaughan, Jessie Merrilee, Agnes Paul, Nettie Neville, Sara Mabel, Frances Dennison, Lettie Bryan, and Josephine Stevens.

Stamman, Richmond, Va.: 1. The Charity Ball was first produced at the Lyceum Theatre, New York city, Nov. 19, 1899. The cast: John Van Buren, Herbert Keely; Dick Van Buren, Nelson Whentcroft; ex-Judge Peter Curran, Knox, W. J. Le Moyne; Franklin Cruger, Charles Walcott; Mr. Creighton, Harry Allen; Alec Robinson, Fritz Williams; Mr. Betts, E. J. Dugan; Paxton, Walter C. Bellows; Cain, Ada Terry Radson; Jasper, Percy West; Ann Cruger, Georgia Cagans; Phyllis Lee, Grace Henderson; Rosa Van Buren, Elsie Shannon; Mrs. Camilla de Peyster, Mrs. Charles Walcott; Sophie, Kate Van Buren; Mrs. Thomas Whiffen; Sophie, Millie Dowling. 2. The original cast of All the Comforts of Home, produced at the Boston Museum March 3, 1899, was: Alfred Hastings, John Mason; Tom Mellow, George W. Wilson; Theodore Bender, George C. Boniface; Josephine Bender, Annie M. Clarke; Evangeline Bender, Miriam O'Leary; Robert Pettibone, Thomas L. Coleman; Rosabelle Pettibone, Lillian Hadley; Emily Pettibone, Evelyn Campbell; Christopher Dabney, C. S. Abbe; Judson Langhorn, Errol Dunbar; Elie Critchanski, Emma Sheridan; Augustus McNath, James Burrows; Victor Smythe, Julius B. Booth; Thompson, H. P. Whittemore; John, Mary Hebron; Gretchen, Miss Blake; Baliff, Edward McWade. 3. Sweet Lavender had its first American production at the Lyceum Theatre, New York city, Nov. 13, 1898. The cast was: Horace Broom, Herbert Keely; Geoffrey Wedderburn, Charles Walcott; Clement Hale, Henry Miller; Dick Phenyl, W. J. Le Moyne; Dr. Deane, T. C. Valentine; Mr. Bulger, W. B. Roy; Mrs. Mary, Walter C. Bellows; Minnie Gillillian, Georgia Cagans; Ruth Bolt, Mrs. Charles Walcott; Lavender, Louise Dillon; Mrs. Gillillian, Mrs. Thomas Whiffen. 4. The original New York production of The Jilt occurred at the Star Theatre March 16, 1896, when the cast included Dion Bonicault as Miles O'Hara, Henry Miller as Sir Rudolph Woodstock, F. M. Burbeck as Lord Marcus Wylie, J. P. Sutton as Colonel Tudor, Fritz Williams as Geoffrey Tudor; Frank Wright as Daisy, the bookmaker; Donald Robertson as Mr. Spooner, Louise Thorndyke as Kitty Woodstock, Edson Heron as Phyllis Walter, Helen Bancroft as Lady Millington, Edwidge, and Mrs. Mary Barker as Mrs. Weller. 5. The cast of The Two Orphans, on its original production at the Union Square Theatre Dec. 21, 1875, was: Chevalier Maurice de Vaudrey, Charles E. Thorne, Jr.; Count de Linieres, John Parselle; Picard, Stuart Robson; Jacques Frochard, McKee Rankin; Pierre Frochard, F. P. Mackay; Marquis de Presles, W. J. Cogswell; Lefleur, H. W. Montgomery; Doctor, Thomas E. Morris; Martin, Lyander Thompson; Officer, J. W. Mathews; Chief Clerk, W. H. Wilder; Dr. Mailly, Mr. Bolton; D'Esteron, C. M. Collins; Marienne, Rose Eyttinge; Countess Diane de Linieres, Fanny Morant; Louise, Kate Claxton; Henriette, Kitty Blanchard; La Frochard, Marie Wilkins; Sister Genevieve, Ida Vernon; Victorine, Ella Burns; Julie, Roberta Norwood; Florette, Kate Holland; Cora, Cora Cassidy; Therese, Mattie Thorpe. 6. In Mizoura was first produced at Hooley's Theatre, Chicago, Aug. 6, 1893. The cast: Jim Radburn, N. C. Goodwin; Robert Travers, Francis Carlyle; Jo Gernon, Burr McIntosh; Colonel Bollinger, William G. Bench; Bill Barber, Robert G. Wilson; Sam Fowler, Arthur Hodges; Dave, Louis Payne; Ezra, J. W. McAndrews; Kelly, Louis Barrett; Cal, Charles Miller; Kate Vernon, Belle Archer; Mrs. Jo Vernon, Jenn Clara Walters; Lisbeth Vernon, Minnie Dupree; Emily Radburn, Mae E. Wood. In the first New York production, at the Fifth Avenue Theatre, Sept. 4, 1893, Francis Carlyle was succeeded by Emmet Corrigan and Belle Archer by Mabel Anber.

A GREAT SCHEME.

Puck.

Playwright: I've got a great scheme for the elevation of the stage.

Critic: What is it?

Playwright: I'm going to novelize Hamlet and then sell the dramatic rights to the Theatrical Trust.

AMATEUR NOTES.

An excellent minstrel performance was given by amateurs at Alexandria, Va., May 30, for the benefit of the Free Kindergarten. A packed house applauded liberally. Distinct hits in the first part were made by F. L. Haymaker, N. F. Featherstone, G. H. Evans, G. F. Keegan, F. F. Dooney, Frank Smith, and C. E. Elliott; the latter's rendering of "F. F. Take You Home Again, Kathleen," was the vocal gem of the evening. There was a ragtime drill led by M. H. Janny, followed by a cake walk by eight couples. The audience voted the cake of C. Turner and Ralf McBurney, L. Powell and H. C. Andley contributed an excellent acrobatic specialty, and G. E. Turner closed the bill with a contortion act.

The graduating class of the University of Minnesota presented last week When Eagles Howl, an original play, by Amy Robbins, Margaret Moore, and George Northrop, all of '01.

Pupils of the Pascal Institute presented the one-act play, A Lady in Search of An Heiress, at Berkeley Lyceum June 7.

The Players' Club of Jersey City presented Nerves at the Jersey City Club Theatre June 3, under the stage direction of Douglas S. Houghton. New scenery was painted for the occasion. The acting of Edward I. Suter, Ida Jarvis, and Miriam Scott was especially praiseworthy. The complete cast was: Wesley Negus, Leonard Verria, Edward I. Suter, William Wilson, Robert Jarvis, Jr., Miss Isabel Ferris, Ida M. Jarvis, Miriam I. Scott, Florence Rowe, Eva Selma, Miriam Jarvis, Edna Burnstead, Louise Parker, and Helen M. Rae. Among the Players' recent productions have been The Gardeners, The Butterflies, and The Senator.

THE PLAYERS' CHRONOLOGY.

June.

9. Collapse of Ford's Theatre, Washington, 1893.
- Death of William Osberry, 1824.
- David Garrick's last appearance as Don Felix in The Wonder, 1776.
- Death of Mirron Winslow Leflingwell in New York, 1879.
- London debut of John Liston, 1805.
- Birth of Charles Henry Eaton in Boston, 1813.
- Birth of Ben Jonson in Westminster, 1574.
- Birth of Jerry Bryant, at Chesterfield, N. Y., 1828.
- Birth of William Abbott in England, 1790.
- Rochester's first appearance at the Theatre Francaise in Les Horaces, 1808.
- Death of Mrs. Alsop, 1821.
- Debut at the Park Theatre, New York, of Anna Cora Mowatt as Pauline in The Lady of Lyons, 1845.
- Birth of Effie Gorman, at Augusta, Ga., 1845.
- Death of Charlotte Walter in Vienna, 1807.
- Birth of William Harrison, the original Thibault in The Bohemian Girl, 1813.
- Birth of Adah Isaacs Menken, near New Orleans, 1835.
- Birth of Sol Smith Russell, at Brunswick, Me., 1848.
- Death of J. K. Emmet, Sr., at Cornwall-on-the-Hudson, 1801.

THE USHER.



The rumor persists that Marion Crawford's play for Mrs. Le Moyne on the subject of Madame de Maintenon has not realized expectation and that Messrs. Liebler and Company have concluded to present that delightful artist in another work.

We had the Pompadour on the stage several years ago, and we are promised the Du Barry next season; wherefore, we should not miss the absence from the boards of the other royal favorite.

Mr. Tyler tells me, however, that the Crawford play has not been abandoned, but necessary alterations may defer it. He will see the author about these while in Italy this summer.

The Du Barry project has already created trouble. Jean Richepin was commissioned to write the play by David Belasco. It was rejected afterward, and Mr. Belasco is procuring a drama from another source. M. Richepin considers this a breach of agreement and purposes to invoke the aid of the law to protect what he believes to be his interests.

Mr. Keith accomplished a remarkable feat when he secured the passage of a bill at Harrisburg which removes the obstacles to building his new theatre in Philadelphia. The requirements in that city are stringent, especially in the provision that the main entrance shall be the same width as the auditorium. The plans for Mr. Keith's playhouse, while they do not fulfill literally that feature of the law, meet every demand of safety, so the legislative modification does not affect the public interest.

The promoters of the new Garrick Theatre in the Quaker City have gotten around the letter of the law in another way. They have provided a street entrance as wide as the auditorium on Sanson Street, while a very long and very narrow entrance leads to Chestnut Street. This, of course, will be used as the principal approach, as it runs from a busy thoroughfare, but the Sanson Street arrangement covers the legal technicality before described.

Meanwhile, Nixon and Zimmerman state that "within a year and a half Philadelphia will see another new theatre on one of its prominent sites."

While Hayman, Klaw and Erlanger are not named publicly in connection with the Garrick it is an open secret that they are the men really behind the ostensible manager, Frank Howe.

By the terms of the copartnership that binds together the schemers of the delectable Theatrical Trust (an interesting document that was dragged into publicity through one of the Trust's farcical and futile lawsuits against THE MIRROR) none of its members can undertake the management of a theatre in a city where another member is already operating without the consent of that member. In order to escape the penalty of such an invasion in the case in point a dummy is put forward.

It is by these means that the avaricious members of the Trust's happy family beat the devil around the stump and enter into competition with their copartners.

Naturally, Nixon and Zimmerman are not happy over the prospect, for they know that the Trust's booking agents cannot give equally good lines of attractions simultaneously to the Broad, Garrick, Chestnut, Opera House and Walnut. Somebody will have to suffer, and it is likely to be Hayman and the Klawlangian outfit.

There is a streak of red on the Philadelphia horizon, which bodes well to those observers of the situation who expect that some day honest men will get their due.

The whistling of the gallery gods has become a nuisance in Pittsburg, where Mr. Davis, manager of the Grand Opera House, has made a stand against it in behalf of his orderly patrons downstairs.

The trouble began some time ago, it is said, when the Rogers Brothers played an engagement in Pittsburg. In order to popularize their songs they sent whistlers into the gallery nightly to institute the practice.

It has spread from that artificial beginning until the habit has become general and intolerable. Mr. Davis is the first manager to prohibit the annoyance.

The Actors' Society during the past year has made remarkable progress, as was shown by the officers' reports at the annual meeting last week.

The membership has increased to more

than twelve hundred, and the finances are in a prosperous condition. The new habitat of the Society provides facilities for the enlarged business that may be expected confidently if the present rate of growth in all departments continues.

The Actors' Society is succeeding, despite the gloomy predictions that attended its birth, because it is practically advantageous to its members and because it is managed conservatively and wisely.

Decidedly the most colossal piece of asininity yet revealed in the managerial search for "circus" attractions is the announcement of the plan to "present" Sarah Bernhardt and Maude Adams in Romeo and Juliet the season after next. It only needs the casting of William Gillette for the Nurse to give the finishing touch to the farce.

It seems more than probable that this extraordinary histrionic combination will never come to pass and that a year hence the whole thing will have resolved itself into an exploded and forgotten advertising scheme; for although Sarah in her second half-century has shown signs of elderly absurdity (as in her Hamlet and her Philadelphobia), it is not likely that she will so far forget the dignity of her past career as to caper before us in the guise of a broken-English Romeo to an ingenu Juliet.

Indeed, Sarah already has cast a shade of doubt herself over the proposed transaction by saying in a London interview that her appearance will depend upon her ability to study the lines in English satisfactorily. This qualification would seem to imply that while Sarah has not lost her taste for free advertisement she has not entirely lost her common sense.

A subscription book of "Speeches at the Lotos Club" has just been issued for the members of that organization. It is handsomely printed and illustrated, and it will be prized by many Lotos-enters for its reminders of the time, now rapidly disappearing, when the club was really a center of brains and good fellowship. The personnel of the Lotos membership has changed almost completely during the past few years, and what gave it charm to many formerly has been supplanted by what is nondescript and commonplace.

This book of after-dinner speeches recalls the golden past and accentuates the gloomy present of the club that Brougham, Sothorn, Raymond, Hall, Knox, Summerfield and many other men of their stamp once called their own. Among the distinguished guests whose brilliant addresses it preserves are Charles Kingsley, James A. Froude, Wilkie Collins, Edmund Yates, John Gilbert, W. S. Gilbert, William M. Evans, Oliver Wendell Holmes, Robert G. Ingersoll, Henry Irving, Joseph Jefferson, and William Winter.

Among the portraits are those of such notabilities as Whitelaw Reid, Horace Porter, Chauncey M. Depew, Judge Van Brunt, Colonel Ingersoll, Thomas B. Reed, Mark Twain, and Thomas Bailey Aldrich. There are also pictures of William Wallace Walker, David B. Sicks, A. F. Southerland, William Henry White, A. F. Sullivan, Frank R. Lawrence, and William T. Evans.

Could the Lotos Club as it was and the Lotos Club as it is be more accurately or more strikingly illustrated?

FOR THE MANHATTAN THEATRE COMPANY.

The announcement of the engagement of J. E. Dodson and Annie Irish for the Manhattan Theatre Company, to support Mrs. Fiske under the new management of that house was made last Friday. These engagements signify the character of the company that will be formed for the Manhattan. Mr. Dodson is one of the ablest of character actors, as his distinguished and varied achievements in this country, supplementing a wide experience in England, will testify. Miss Irish is also eminent as a leading woman. Her brilliant work as Marian in Tess of the D'Urbervilles is fresh in memory, she being the originator of that part in New York. After the first season at the Manhattan, Mr. Dodson will be starred by the management of that theatre in suitable plays. Mr. Dodson will forego his regular summer trip abroad in order to prepare for his next season's work with Mrs. Fiske. He has been an American actor for about twelve years. He first came to this country with the Kendalls, with whom he continued for four seasons, and during all his time in this country he has been under but three managements.

FRANK KEENAN AS GRISBY.

As THE MIRROR has announced, Frank Keenan will be seen next season in The Honorable John Grigsby, by Charles Klein. The whole original production—one of the most elaborate ever made by Sol Smith Russell—has been purchased by Mr. Keenan. The tour will begin the last week in September, and time is being rapidly filled. The latter part of the season Mr. Keenan may bring The Honorable John Grigsby into New York. He has two other plays in view, one by a well-known foreign author. Mr. Keenan's interests are in the hands of W. L. Malley, whose offices are in the Broadway Theatre Building. Mr. Keenan was selected by Sol Smith Russell to play Son of a Poor Relation, when it was decided two years ago to put that play on the road without Mr. Russell. When Mr. Russell fell ill Mr. Keenan filled his duties, and his success in that difficult task was most gratifying. Last year Mr. Keenan continued to star in A Poor Relation, under Frederick G. Berger's management. His tour, both from a pecuniary and artistic standpoint, was most successful.

EMMETT NOT DYING.

It was reported a few weeks ago that Daniel Deceatur Emmett, the famous minstrel and composer of "Dixie," was dying at his home near Mt. Vernon, D. C. The correspondent of THE MIRROR at Mt. Vernon, who saw Mr. Emmett last week, states that to one was more surprised than the old minstrel at the tale of his critical condition. The correspondent found Mr. and Mrs. Emmett sitting in front of their little cabin enjoying the setting sun, and to all appearances hale and hearty. Mr. Emmett pointed to the patch of corn beside the cabin. "Tell the boys," said he, "that I am going to plant that patch again before I die."

John Turton, leading juvenile MIRROR.

STILL MISREPRESENTING DUNS.

The managers of the Criterion and Garrick theatres continue to misrepresent the runs of the plays current at those houses. The press agent of the Criterion has sent out during the past few days a paragraph stating that "As When Knighthood Was in Flower was first produced on Jan. 14, it is, therefore, now in its twenty-third week, and reaches its 165th performance on June 15." Many newspapers fell into the trap, when a minute's reflection would have shown that the period between Jan. 14 and June 15 comprises but twenty-two weeks, and that consequently Miss Marlowe's farewell occurs at the 155th performance.

A total of seven points is modest, however, when compared to the misrepresentation practiced at the Garrick, where Captain Jinks of the Horse Marines is shoved mercifully ahead to a bogus score of 185 performances, an "inflation" of thirty-one points in nineteen weeks. The purpose is made clear, however, in the statement now given forth that Miss Barrymore is to remain at the Garrick until after the "two hundredth" time of Clyde Fitch's play on that stage. If that announcement were honestly carried out, Miss Barrymore would be compelled to remain in town until the week ending July 27, when, at the present schedule, the 202d performance would be reached. If the claim that Captain Jinks reaches its 185th time this Saturday night was truthful, tri-weekly matinees during the past nineteen weeks would have yet left the number incomplete, unless fourteen extra performances were added.

DRAMATIC STUDENTS OF PHILADELPHIA.

The pupils of Henry Ludlum, the well-known teacher of elocution, voice culture, and dramatic art, in Philadelphia, appeared at the Broad Street Theatre, in that city, on Monday evening, June 3, in a performance of Twelfth Night. The closing performances of Mr. Ludlum's school have come to be considered important dramatic events in Philadelphia, and the audience upon this last occasion was large and distinguished. In point of scenery, costumes and accessories the production was excellent and nearly every one of the parts was acceptably played. Mr. Ludlum himself, in the role of Malvolio, gave an original, intelligent and interesting performance. The other parts were cast as follows: Orsino, George A. Yehding; Sebastian, E. J. Hein; Antonio, Frank O'Brien; A Sea Captain, Thomas A. Cahill; Valentine, William K. Wilkinson; Curio, Robert H. Booth; Sir Toby Belch, Carson Davenport; Sir Andrew Ague-Check, J. W. Clegg; Malvolio, Henry Ludlum; Fabian, C. A. Pelt; Clown, Thomas Lancaster; A Friar, James Donnelly; First Officer, Clifford Hipple; Second Officer, F. E. Piper; A Servant, Julian Pack; Olivia, Mabel M. Foster; Viola, Regina A. Donnelly; Maria, Minnie David.

MRS. M. E. TITTELL DEAD.

Mrs. M. E. Tittell, mother of Charlotte, Minnie, and Esdie Tittell, died on Sunday, June 3, while on a train enroute Chicago from the West. Mrs. Tittell's home was in San Francisco. There, some months ago, she suffered a stroke of paralysis. Her physician ordered a change of climate, and it was while on her way to the East coast that she suffered the second stroke, which proved fatal. Minnie Tittell (Mrs. Clarence M. Brune) was in England when her mother decided to come to the East, and, with her husband, she sailed at once for America. They reached Chicago two hours after Mrs. Tittell's death. Esdie Tittell was playing in Chicago and met the train that bore her mother's body. Charlotte Tittell (Mrs. Wallace Munro), who herself recently recovered from a serious illness, received the news of her mother's death in New York. She and Mr. Munro left yesterday (Monday) for Chicago. Arrangements for the funeral have not yet been completed.

SAYS HE'LL SUE BELASCO.

Through his attorney in this city Jean Richepin, the French dramatist, has intimated David Belasco that unless \$500 forfeit for the non-production of his play, La Du Barry, before Jan. 1, 1901, is paid at once, suit for the amount will be begun. Mr. Richepin declares also that if Mr. Belasco produces a play dealing with Madame Du Barry here he will institute injunction proceedings. Mr. Belasco's counsel, former Judge A. J. Dittenhofer, states that his client repudiates M. Richepin's claim for a forfeit, as Mr. Belasco rejected the Richepin play immediately after reading it. Furthermore, he states, Mr. Belasco intends to produce an original Du Barry play by himself next season with Mrs. Leslie Carter in the title-role. He will contest any action brought against him.

REAL BURGLARIES AT HERALD SQUARE.

The Brixton Burglary has been operating successfully at the Herald Square Theatre for several weeks, and large numbers of persons have been amused thereby. At the same time other burglaries, not at all blarney, have obtained at the Herald Square, as a result of which the members of the company have mourned the loss of divers articles of apparel and ornament. On Saturday detectives arrested George Robertson, a colored attendant employed at the theatre, and found on him pawn tickets said to be for the stolen goods. In the police court he was held for examination.

MANSFIELD TESTIFIES IN CYRANO SUIT.

In Indianapolis last Friday Richard Mansfield's deposition was taken in the suit brought against Edmund Rostand by S. E. Gross, of Chicago, who claims that Cyrano de Bergerac was stolen from his play, The Merchant Prince of Cornville. Mr. Mansfield deposed that he had seen the manuscript of The Merchant Prince of Cornville before he produced Cyrano, but he denied that Rostand's play infringed on Gross's rights.

NETHERSOLE-MARTINDALE.

Announcement was made last week that Louis Nethersole, brother and manager of Olga Nethersole, had been married in this city May 30 to Sadie Martindale, who succeeded Miss Nethersole as Supho when that actress was taken ill last winter. Mr. and Mrs. Nethersole will summer in the Catskills. Next season Mrs. Nethersole will star in a new play under her husband's management.

BRIGHAM GETS ANOTHER THEATRE.

E. S. Brigham, of Kansas City, has leased the Grand Opera House, Carthage, Mo., and will have it redecorated and renovated before the opening of next season. He will manage the Carthage theatre in connection with his other theatres in Kansas City, Atchison, Kan., Hot Springs, Ark., and Webb City, Mo.

DANISH ACTRESS TO PLAY HERE.

According to a London report, Charlotte Wish, the Danish actress, who has been playing in Paris with much success, has signed a contract to appear in this country from October to March next.

SULTAN BARS CYRANO.

The Sultan of Turkey has prohibited the performing of Cyrano de Bergerac in that country, declaring the play to be revolutionary.

The cleansing and preserving properties of myrrh for the teeth have been known since the days of ancient Syria. WRIGHT'S DENTON MYRRH, the new tooth paste (in tubes), has myrrh as a base. Ask any druggist for it.

PERSONAL.



ASHTON.—The above is a portrait of Antoinette Ashton, who has been engaged by Frederick Warde to originate the part of Horatia in the production of his new play, Horatia, next season, and to play the other leading female roles in his repertoire.

CLARGES.—Vernor Clarges will be a member of E. S. Willard's company next season. He is with the Bellows Stock company, Denver, at present.

BERNHARDT-COQUELIN.—Sarah Bernhardt and M. Coquelin opened their London season at Her Majesty's Theatre, June 3, appearing in L'Aiglon with great success.

PINERO.—Arthur W. Pinero has contracted to write a play for Maude Adams.

MANSFIELD.—Richard Mansfield's season closed at Lowell, Mass., June 8. His next tour will open in Brooklyn early in October, with Monsieur Beaucaire, that will be his principal bill. Occasional performances of Herod also will be given.

HERBERT.—Victor Herbert has gone to Lake Placid for the summer.

ROWAN.—Lansing Rowan has been engaged to support Peter F. Dailey in The Wine Agent next season.

FAVERSHAM.—William Faversham will begin his starring tour next season at the Criterion Theatre early in September. His play will be Gerald Du Maurier's adaptation of Don Cesar de Bazan, entitled A Royal Rival, that Lewis Waller is presenting in London.

GEORGE.—Marie George arrived in New York last Saturday on the Campania, from London, to appear in The Strollers.

VANBRUGH.—Irene Vanbrugh has been engaged as leading woman at the Duke of York's Theatre, London.

WHEELLOCK.—Joseph Wheelock, Jr., who has been forced by bad health to retire from the stage, probably will not reappear for two years. He left town on Saturday for the Big Horn Basin region, in Wyoming, to remain there for a lengthy period.

WALSH.—Townsend Walsh is doing the press work for the production of Lorna Doone at the Grand Opera House, Chicago.

ERLE.—Katherine Erle has been engaged by Munro and Sage to play next season the role of Princess Otilie, which Bertha Galland originated, in The Pride of Jennico.

WHIFFEN-RUSSELL.—Thomas Whiffen and Kathryn Russell were married in Philadelphia, May 25.

WAINWRIGHT.—Marie Wainwright will star in a revival of The School for Scandal next season.

DOLY.—Dan Doly will be starred by George W. Lederer next season in a musical comedy, beginning a New York engagement Oct. 1. The supporting company will be headed by Virginia Earle.

LAMSON.—Ernest Lamson has gone West to spend the summer at his home at Phoenix, Arizona.

FAIRFAX.—Lettie Fairfax will return to this country next season to join Richard Mansfield's company, of which she was formerly a member. She will have the leading female role in Monsieur Beaucaire.

MANSFIELD.—Richard Mansfield returned to New York Sunday, having closed his season Saturday night. He will summer at Southampton, L. I.

EILSEER.—Ellie Eilseer, who is to be starred next season in a new play, will summer at Keyport, N. J.

SAID TO THE MIRROR.

JOHN A. SPRAY.—"My play, Pasha's Slave, was played at Carthage, Mo., week before last, by Hermann's Stock company, and as a result I had an opportunity to base the play to another manager playing that territory."

JOHN WILLIAMS.—"The name signed to my letter to the Editor, which I in last week's MIRROR was misquoted John William Schmidt, is correct."

CHARLES A. WINTER.—"Kindly state that I shall not be associated with Dick Farns' enterprise during the coming season. My contract expired June 1, and while Mr. Farns offered to renew it, and while Charles L. Winter's offer to act as manager of the Al. W. Martin's Eastern C. T. Club was pending, I declined both offers."

THE FOREIGN STAGE

LONDON.

Successes and Failures—A Stamp in Business—Kitty Cheatham's Reappearance.

(Special Correspondence of The Mirror.)

LONDON, June 1.

But for two starters—or staggerers, as Dick Swiveller would call them—this would indeed have been a dull and uneventful week in the theatrical sense. Staggerer number one was the extraordinary fact that an opera by an English, or rather Irish, composer, Dr. Villiers Stanford to wit, was actually produced at our Royal Opera House, Covent Garden, on Thursday, and that it was actually applauded and encouraged by our English operagoers. The opera in question was based upon old friend Shakespeare's right merrie comedy, *Much Ado About Nothing*, with libretto by Julian Sturgis. It proved a very good opera and showed especially that the librettist, a composer, whose most popular lyric perhaps is "Father O'Flynn," has at last dropped certain of the mannerisms which he had caught from certain old masters.

Staggerer number two is of a more painful nature. It occurred this morning just before I sat down to write this letter. It was, in short, a report cabled from Paris stating that owing to young Maurice Bernhardt having got himself mixed up in another duel his distinguished mamma, La Grande Sarah, would not under any circumstances show up in London on Monday next to open at Her Majesty's in La Folie. You can imagine the alarm and dismay this report caused us all. It is with her, however, that I have to tell you that immediately after the report had got across our Channel Sarah was "rung up," and in that glorious voice of hers (which even the telephone could not spoil), she informed all and sundry that as son Maurice was less worried than before nothing would keep her away from her London audiences, whom, it seems, she prefers even to Americans—now. And, after all, this *officer Bernhardt* serves but to show you that, with all her work and with all her wanderings, her great-grandmother has not forgotten that somewhat Shakespearean axiom, "Sweet are the uses of advertisement."

The week has been singularly barren in theatrical productions, and those whose business it is to write on such matters have had to be content with sampling the music halls and sundry exhibitions and things of that sort. With regard to the music halls or theatres of varieties, as their runners now prefer to call them, I found in my peregrinations this week that American artists were more in evidence than ever.

Three new acts of these Americans bobbed up this week—namely, Hayes and Suite, wonderful dancers, especially the man; Walt Terry and Nellie Elmer, also fine entertainers, especially the man; and "happy" Fanny Fields, who is really one of the best and brightest dancing singers now to be encountered around this city. Frolicsome Fanny had a tremendous reception at the Oxford and Tivoli last Monday, which was Whit Monday. Among other American artists who are seeing around the London halls are Chuck and Blanche, very big favorites indeed; E. Nelson Brown, "the King of Kolor;" A. D. Robbins, the bicyclist; Harry Edson and his dog "Doc;" Texarkansas, the buck dancer; Charles Edwards, the tramp comedian; and Marguerite Fish and Charles Warren, who are always droll, whatever they do.

Before going any further I may as well get over the painful duty of having to announce the death of a long popular comedian of these islands, one Stanislaus Calhaem; also of Rose St. George, a clever young burlesque actress; and of William Sanger, brother of that eminent circus impresario who delights to be known as "Lord George" Sanger. Calhaem was certainly getting on in years, being, as a matter of fact, seventy-eight, but when I met him a little while ago he seemed well able to go on acting certain of the many difficult parts with which he had long been associated. He had been on the stage from his merest babyhood, but it was under the late Charles Kean at the Princess that he first began to gain popularity in the metropolitan theatres. His greatest success, and one which lasted him almost for the remainder of his life, was made some thirty-six years ago as the aboriginal "Jackey" in Charles Kean's fine drama, *It's Never Too Late to Mend*. With his quaint catchword, "Dum ridididid," this Jackey was a great favorite with playgoers all over the country.

The heretofore mentioned exhibitions and things included the grand military tournament which is annually held at the vast Agricultural Hall at Kingston in aid of the military charities. At the private view on Wednesday, and again on Thursday, when gallant little Lord "Rob" sampled the show, extra special attractions in the way of naval and military displays were given. Indeed I do not remember that the generals and other martial magnates concerned have ever vouchsafed so fine and spirited a show. I feel sure that our new King Edward VII will quite agree with my view about this tournament when he visits the same next week.

The only new play of the week was produced at the Court Theatre in Sloane Square last night. The play in question was in its French form a very questionable play, being, in point of fact, Pierre Wolff's social satire entitled *Celles qu'on Respecte*. It has been done into English by Actor-Author Brandon Thomas, who calls it *Women Are So Serious*. I am sorry both for the sake of this long unfortunate theatre and on behalf of all concerned that I cannot record a success for this play. It seems a pity that the author of *Charles's Aunt* should have thought fit to waste his time and in on a play that, when deodorized, must of necessity appear trite and trivial. The leading character is a very susceptible military gentleman who imagines that every woman he sets his eyes upon is not only the only woman he ever loved, but also that she is passionately in love with him. This character needs playing in a dashing manner. Instead of which Fred Kerr plays it rather languidly. Thus the play did not get the chance it might have had. The other players, who were decidedly good, were Ellis Jeffers, as a beautiful but blithering wife; George Giddens, as her blithering and bicycling husband; and Herbert Standing, as a major of very few words. All these, however, had very little chance to distinguish themselves. I am afraid the Court is in for another failure. The notices this morning are very severe, but, I must confess, very just.

Maude Adams has arrived in London and is staying at the Carlton Hotel, next door to Her Majesty's, where Beerbohm Tree finishes his season this afternoon so as to start touring on Monday at the Coronet. Noting Hill, Erette Guilbert has been scoring amply at the Empire in her strange little songs and recitations. You will be pleased to learn that Yvette, who a long time resembled the lady mentioned by Kipling as a "rag, a bone and a hank of hair," has now become quite comfortably plump. George Grossmith the elder is also scoring at the Palace Theatre in sundry sketches, musical and otherwise. Winifred Emery is recovering from her severe illness and is expected to make her reappearance at the Haymarket ere long in that charming play, *The Second in Command*, which reached its two hundredth performance last Wednesday.

Although Mrs. Langtry spent £10,000, it is said, on her new Imperial Theatre, and although she has had second press notices, a professional matinee and a grand "at home" at the theatre yesterday afternoon, she is, I am sorry to say, not doing good business. The Lily now talks of letting the theatre for a while and returning to it in the Autumn as a Royal Necktie does not seem to be much use to her. The other Marie Antoinette play, *The Queen's Double*, which Janette Steer produced at the Garrick about three weeks ago, finished its career last Monday night. These two examples of bad business are, I regret to say, anything but uncommon affairs in this city just now. Terry's closed last night after fifty nights of *The Lion Hunter*, in spite of Nina Boucicault's delightful performance

of the heroine. All sorts of playhouses are feeling the pinch, and even the music halls, which usually fill when the theatres are empty, are suffering likewise, though not to the same extent.

Robespierre was revived by Sir Henry Irving on Monday, with himself and Ellen Terry in their fine impersonations of the sea-green and incorruptible revolutionist and Charlotte respectively, and with Harry B. Stanford again as the long lost son. On the same night Arthur Roberts brought his long-touring musical mixture, *H. M. S. Irresponsible*, to the Strand. It caught on at once, principally because Arthur is even funnier than his hero.

Wilson Barrett, who had to be up in Court yesterday to give evidence against a man who had been using his name for fraudulent purposes, embarks in a few days for Australia. A day or two ago Barrett played for copyright purposes a new Alfred the Great drama which he calls *The Christian King*.

To-night we are to be treated to two new plays—namely, the long, long-promised extravaganza by Owen Hall and Leslie Stuart, *The Silver Slipper*, at the Lyric, and *The Lady of Texas*, by Mrs. T. P. O'Connor (wife of "Tay Tay"), at Fenley's Theatre. The chief character in this is to be played by your Kitty Cheatham.

GAWAIN.

PARIS.

Season's End Approaches—Debate on the Censorship—Fehrmann Henschel Produced.

(Special Correspondence of The Mirror.)

PARIS, May 25.

The end of the regular season is drawing near. In fact, the beginning of the end will come on May 31, when the Gymnase closes its doors for the Summer. Most of the other theatres will follow suit shortly after, though the subsidized theatres will continue as usual. A few of the big successes, including *La Vierge* at the Variétés and *Quo Vadis* at the Porte Saint Martin, will continue indefinitely. But the most agreeable resorts during the hot nights, though we already have with us, are the concert gardens, such as the Jardin de Paris and the Ambassadeurs. These resorts are now open with excellent bills and are crowded every evening. Americans are much in evidence in the audiences, for the Summer tide of tourists is flowing in, and seems likely to reach the high water mark.

Much attention has been drawn to the recent debate in the Chamber of Deputies over the abolishing of the censorship on plays. M. Charles Bernard was the Deputy who caused the discussion. In making his motion he declared that the censorship had become a farce. Plays reaching with violence, he said, were passed without question, while any play that touched on politics, or the anti-Semitic agitation, was barred, whatever its merits. He instanced numerous risqué plays seen at the Paris theatres, and then spoke of the prohibiting of Guinon's *Decadence*, that *Rejane* intended to produce. This play was first passed by the censor, and *Rejane* had it in rehearsal, when the censor revoked his decision and stopped the play on the ground that its political and anti-Semitic references were dangerous. M. Bernard read copious extracts from *Decadence*, that has been published in book form, on behalf of the Government, M. Legues, Minister of Fine Arts, who holds the office of censor, spoke, and an amazing speech he made. Obviously defending his office, M. Legues proceeded to admit that he considered the censorship unnecessary and unwarranted, as the public should be, and actually is, capable of judging and determining the morality of a play. Of course, this was a vindication of his policy of winking at the censors. M. Bernard read copious extracts from *Decadence*, that has been published in book form, on behalf of the Government, M. Legues, Minister of Fine Arts, who holds the office of censor, spoke, and an amazing speech he made. Obviously defending his office, M. Legues proceeded to admit that he considered the censorship unnecessary and unwarranted, as the public should be, and actually is, capable of judging and determining the morality of a play. Of course, this was a vindication of his policy of winking at the censors.

The production of the week was at the Antoine, where Gerhardt Hauptmann's *Fuhrmann Henschel* was acted for the first time in Paris. The French translation, called *La Voiturier Henschel*, was made by M. Thorel, and is acceptable. As the play has been done in New York there is no need of my repeating its story here. It was finely acted by M. Antoine and his company, and made a deep impression upon most of the audience. The critics, however, did not rise to an appreciation of its merits. Their faint praise may be ascribed in part to the national prejudice against anything German, or, for that matter, anything English or American. The power of Hauptmann's situations, the psychology of his story, seem not to have been realized by the Paris reviewers. *La Voiturier Henschel* is to them a "high class melodrama." Henri Fouchier, of the *Figure*, considers it a popular tragedy, while Gaston Leroux, in *Revue*, says that the play has one merit—it is acted by Antoine. And the *Petit Parisien's* review opines that though Hauptmann may be a pioneer in Berlin he is behind the times in Paris!

Two one-act plays were done at the Comédie Française May 21. The first was a charming trifle by A. Germain, entitled *Le Bonheur qui Passe*. A young husband, who has had numerous spats with his wife on account of her procrastination, is waiting impatiently while she dresses for dinner. With her is her hairdresser, whose wife, a dressmaker, calls to see Madame. She is shown into the room where Monsieur is waiting, and they recognize each other as lovers in days gone by. Monsieur longs again for those joyous old days. He sees the dressmaker depart merrily, arm in arm with her hairdressing husband, and he wishes that his own wedded life were as happy. Why shouldn't it be, he thinks, and resolves to be friends with his wife. He starts a revival of their pre-nuptial love-making, and they go out in the best of humor for a jolly little supper à deux. M. Mayer made his debut at the Française in this play and was very successful.

The other play, *Amoureuse Amie*, by M. Vaucaire, was by decided contrast an unwholesome, morbid affair, dealing with the love of a wife for her adopted son, and her subsequent persuading of her husband to adopt also her lover's illegitimate child. It left a nasty taste in one's mouth, and the audience showed its disapproval plainly.

On the same evening the Gymnase offered *Ambrose Janvier's* *Le Prestige*, a society satire that went to show that position of social position can be by reason of that position violate the moral code with impunity. What plot there was—and it was very skeletonish indeed—was disconnected and tedious, and while there is undoubtedly a large measure of truth in M. Janvier's thesis, yet his demonstration was horribly uninteresting. As I have stated, the Gymnase closes May 31.

That commonplace comedy, *Le Pipe*, of which I made mention last week, proved the failure that every one expected and has been withdrawn from the Renaissance. The theatre is closed again, while the company rehearses the next offering, *Four l'Empereur*.

Henri Lavandou has had his play, *Le Marquis de Priola*, accepted by the Comédie Française. Meanwhile, Octave Mirbeau, who also had a play, *Les Affaires Sont Les Affaires*, accepted, has indignantly taken it back because the reading committee desired him to make some changes in it. Mirbeau asserted that he would rather have his play go unproduced than chance a word of it at the dictation of others. He may now see it at the Gymnase or the Porte Saint Martin.

The Athénée produces *Four le Monde* on Thursday, and on Saturday *Chérubin* will be put on at the Comédie Française.

The Bellou Comedy company, that played *Caste* successfully a few weeks ago, presents *The Strange Adventures of Miss Brown* June 4.

Roger la Monte will be the next bill at the Ambigu.

T. S. R.

AUSTRALIA.

Williamson's Grand Opera Company—Successes Galore—Theatre Gossip.

(Special Correspondence of The Mirror.)

SYDNEY, May 8.

The grand opera company organized by Signor Hazon for J. C. Williamson will shortly arrive in Melbourne. The principal tenor is Commendatore Vincenzo Larizzo; the prima donna, Lena de Benedetto; the baritone, Fernando Cattabaci; and Ignazio Bonzoli; the basses, Baldo Travaglio and Edmundo Lombardi; soprano, Leggio; contralto, Vacanti; and the second tenor, Evandro Comolucci. The orchestra will number forty-one musicians. Two leaders, one for each section of the chorus, which will consist of forty-eight voices, are being brought from Italy. The remainder of the chorus has been engaged from the different Australian States and the members have been rehearsing daily for several weeks. William Wood, for years associated with grand opera in America, will act as stage-manager. The opening production will be *Aida*, and the first new opera will be *La Bohème*. The repertoire also includes *Othello*, *Romeo and Juliet*, *La Fanciulla del Teleglio*, *Un Ballo in Lucina*, *Lucia di Lammermoor*, *La Sonnambula*, and other favorite operas. The wardrobes and properties for each opera are being brought from Milan, together with all the scenery, except that for *Aida*, which has already been painted here.

Meanwhile George Magro's opera company, which has been strengthened by the addition of Ella Russell and Lempiere Fringle, has scored heavily in Melbourne with *The Flying Dutchman* and *Tannhäuser*. In a few days the company will commence a second season at the Sydney Royal.

Floradora still holds the boards at Her Majesty's Theatre, Sydney, and will probably run to the end of the year, if not longer, in the other Australian cities.

Charles Arnold's brief return season with *Why Smith Left Home* at the Sydney Palace has been such a success pecuniarily and otherwise that Mr. Arnold has arranged for a third and longer season at the end of the year, when two plays new to Australia will be produced.

At the Sydney Criterion Charles Holloway intends producing *The French Spy*, which, he states, will be, from a spectacular point of view, one of the finest staged productions ever seen in Sydney.

The Sydney Lyceum, under the management of William Anderson, has been doing excellent business with *My Jack*, which is to be followed by *The Night Birds of London*.

Nance O'Neil has scored a success in *Macbeth* at the Sydney Princess. The public festivities in connection with the reception of the Duke and Duchess of York are likely to adversely affect theatrical business in the Victorian capital for a few nights.

At the Melbourne Royal Grand Hotel is still running *The World*, and will probably follow it with *Hearts are Trumps*, the production of *The Great Ruby* being postponed indefinitely.

When Harry Richards vacates the Melbourne Bijou it will be occupied by Alfred Dampier in *The Power of Wealth*.

Magpie Moore has been doing good business with *Struck Oil* and *The World's Verdict* in Tasmania. The difficulty of securing vacant dates prevents her appearing in Sydney or Melbourne.

George Kignold has attracted large audiences at Perth, Western Australia, *Othello* being his strongest card. He was preceded by J. F. Sheridan and will be followed by Charles Arnold.

The Bronghs are returning from China to Sydney, where they will commence a new Australian season.

There is some talk of Charles Warner revisiting Australia, and John F. Sheridan has started for Tasmania, en route for New Zealand.

There is some probability of Kyrie Bellew, who is in Australia looking after his gold mines, playing a few nights in Sydney and Melbourne before returning to London.

At Adelaide *Cinderella*, such a success in Melbourne and Sydney, has proved a hit, despite the absence of the leading attraction, Nellie Stewart, who shortly will return to London.

JOHN FLUMMER.

HAVANA.

Lambardi Company Closes—Other Attractions—Faring Well—An Amateur Performance.

(Special Correspondence of The Mirror.)

HAVANA, May 29.

With sincere regret we saw the curtain descend on the last performance of the Lambardi Italian opera company last Thursday evening. The engagement was only a short one, due probably to the fact that we have had three opera companies with us this season, and all presenting about the same repertoire. During the past two weeks the audiences have only been small ones, which naturally necessitated the close of the engagement. While the productions given were not the best ever presented in Havana, they were none the less enjoyable. A really good performance was given of *Aida*, which was afterward repeated several times. Longhi as Amneris scored her first triumph in this opera.

Señor Attaviani made a good impression as *Edgardo*. Señora Cappellaro made her first appearance in Lucia, and by her well trained voice soon gained recognition. As Lucia she also was heartily applauded. Señora Adriana Levy was introduced quite late, but immediately became a favorite. She is a beautiful woman, and as *Desdemona* commanded the admiration of all. Lambardi's company is well supplied with sopranos and baritones, but in tenors it is weak. Of the baritones Señores Bugamelli, Garcia, and Vinci were good and did some effective work. Italo Piel as Ramfis in *Aida* sang that role with much grace. He has a good bass, which he uses well. The operas presented during the company's stay were *Aida*, *La Bohème*, *Lucia de Lammermoor*, *Ricciardo*, *Cavalleria Rusticana*, *l'Engleci*, *Carmen*, and *Othello*.

The Serrador-Marti company completed its run at the Tacon Saturday last and is now holding the boards at the Payret.

The bills at the Alhambra are *La Casa del Oro*, *Agua, Azucarillos y Aguadiente*, *Los Rancheros*, *La Tempranica*, and the revival of *El Duo de la Africana*. Señora Soler had a benefit last Thursday which was largely attended.

There is no charge of bill at the Cuba, but good business is done. Fairley completed his engagement last night and leaves for Buffalo today.

Last week's bill, with the addition of *Le Que Los Hay*, is the offering at the Alhambra, with good results.

The Lara is again closed; likewise the Tacon. Tony Lowande's Circus continues to cater to large audiences.

Owing to the fact that many members of the United States Band have been given furloughs and are now in the States, the delightful concerts that have been given by that organization at Carranza's Park, in the Vedado, have ended.

For the first time in the history of the club an American play, entitled *His Wife*, by E. F. Webb and Victor Lopez, was presented by the Vedado Society Saturday evening. Mr. Webb as Harry Rowne, a New Yorker, was clever, while Mrs. Victor Lopez as Ethel Rowne, his wife, was very favorably received. Victor Lopez was bright and witty as Webster Clay. After this play El Autor del Crimen was presented. Señoras Caridad Alfonso and Carmen Alfonso, and Señores Miguel Vietri, Oscar Moya, and Pablo Hernandez portraying the principal characters.

J. ELLIS NORMIS.

LETTERS TO THE EDITOR.

A Questioner.

NEW YORK, May 31, 1901.

To the Editor of The Dramatic Mirror:

SIR—We have players a plenty that can satisfactorily back *Macbeth*, *Richard*, *Othello*, *Iago*, *Lea*, *Romeo*, *Mercury*, *Shylock*, *Hamlet*, and many more of the better parts in the classic and standard drama, yet we have not one player

LESLIE BINGHAM.



Photo by Elmer Chickering, Boston, Mass.

Miss Leslie Bingham was particularly good as *Lacy*. She presents an artistic conception of *Lacy*, after domestic and droll, whom every harsh word hurts like a blow. —Baltimore "Herald."

Lacy has a particularly good impersonator in pretty Leslie Bingham. The company contains many excellent actors, but particular credit is due Leslie Bingham as *Lacy*. —Philadelphia Press.

Leslie Bingham's portrayal of *Lacy*, Nathan's wife, was superb. —Buffalo "Enquirer."

that can play any one of these parts satisfactorily. Why is it? Will some one kindly tell us? Is it, perhaps, because none of our players have voice enough, or is it possibly because none of them have sufficient intelligence—God-given and acquired—behind their voices? Where's the trouble? Are our players, the women are a little less unfortunate than the men, but not much—the victims of congenital dullness or of congenital weariness? It must be one or t'other, for nineteen times in twenty (plus) when they undertake to play anything in the higher drama they make a mess of it. I have not heard any one in the higher drama, since my recollection, read really intelligently, with one exception, and that one was the player of Laurence Olivier the other evening at the Knickerbocker Theatre. I neglected to get a programme, hence did not note his name. Nerissa's reading of the line, "How like you the young German, the Duke of Saxony's nephew?" was a fair specimen of the reading of well-nigh the whole cast. She spoke the line as though all Portia's suitors were the nephews of somebody. And the Portia? What a mess Miss Elliott made of her, save now and then in the earlier scenes. It seemed to me she could not have read her long speeches in the Court scene with less intelligence if she had tried. And the Bassanio? Could he from any art point of view have been worse? His being was almost as bad as his delivery. While I'm about it, I'd say something about the *Shylock*, if there had been any; but there wasn't.

Why are these things as they are? He that tells us will oblige many a THEATRAGOER.

Obituary.

BIRMINGHAM, N. J., June 6, 1901.

To the Editor of The Dramatic Mirror:

SIR—The gentleman who writes the funny editorials in the New York *Sun* is so full of humor that even the presence of the dead gives no check to his merriment. At the funeral of James A. Herne, good man, dramatist and actor, Augustus Thomas, playwright and orator, said a few words in commendation of the splendid stage work of Mr. Herne. Mr. Thomas said nothing that was not justified by the career of the man who was, indeed, the poet of the poor, the apostle of simplicity. The funeral was not a public gathering, simply a private affair; a few friends, a few flowers, a few tears, and all was over. Most people consider such occasions sacred, but the funny gentleman of the *Sun* evidently thinks otherwise, for in to-day's paper he draws a presumably humorous comparison between the mad German philosopher, Friedrich Nietzsche, and the dead man in these words:

When we compare what the philosopher was and what the actor did, we are in doubt as to whether the roles of the two men were not transposed in fact. The philosopher may have really been a humorist and the humorist a philosopher.

Now does the *Sun* gentleman seriously mean to assert that Mr. Herne was a humorist? Webster says a humorist is a "masked buffoon." Was the author of *Sag Harbor*, *Shore Acres* and *Margaret Fleming* a "masked buffoon"? Perhaps the serious side of the *Sun* man's character inclines to the orthodox, and the way in which the stricken family conducted their "offices to the dead" was not in accordance with the *Sun* man's religious belief—"Hummeries"—a term applied to various religious ceremonies by people who are of other sects or beliefs.

Is it not time for thoughtful writers of the press to call a halt on a journalism that delights in not only parading the people of the stage as unworthy of all serious consideration, but attacks even the privacy of the dead?

STUART ROBSON.

A Suggestion About Trunks.

NEW YORK, June 8, 1901.

To the Editor of The Dramatic Mirror:

SIR—The Summer is the time to air grievances. Will you please let me air this—not new—one?

Baggage smashers—can nothing be done to prevent the wanton wilfulness of the wretched R. S.? Could managers put a clause in the contracts of the baggage men making a heavy fine for wilful carelessness, so that the baggage man would see personally, or by an authorized deputy, that transfer men and assistants should use proper care?

This is a serious item in the expenses of touring companies, amounting to many thousands of dollars among a large company for mending and making and losses of property through broken locks and panels. And most big companies have a forty, fifty or sixty foot car for scenery—it would not encroach on the space if the car-painter should make a good strong slide for lowering trunks to cellar dressing room, raising trunks to upstairs rooms, and sliding trunks to transfer cars and lowering to railroad platforms—a stout type of hook for attaching to handles—saving labor, time and trouble. The slide need only be the length of an ordinary staircase, therefore would fit into the scenery in the car. I may not be a manager or transfer man, but I do think that a clever one of the other of these smashers could fix up this idea and save us poor "baggage" from expense and worry, and thereby save their own extra labor. I am, Sir, a plain, hard-working, and a Christian endeavor.

With very truly yours, Wm. Taylor, Endeavor was one of the best performers of the past, ever given.—*Boston Herald*, May 2, 1901.

Willie Taylor was an ideal French Tom.—*Boston Herald*, May 2, 1901.

Willie Taylor was a part of Willie Tom was a very successful thoughtless Page, May 2, 1901.



THEATRES AND ROOF GARDENS.

Tony Pastor's.

The bill for the week includes Smith and Campbell, Joe and Nellie Doner, Mr. and Mrs. Jimmie Barry, Vernon Morton and Elliott, Billy Carter, Cyr and Campbell, Williams and Melburn, Fredo and Forrest, Fred W. Dunworth, Carson and Willard, Fred Hurd, Berlin and Hetz, and the vitagraph.

Proctor's Twenty-third Street.

Lost, Strayed or Stolen is the week's offering at Proctor's Twenty-third Street Theatre by the musical section of the stock company, with varieties before and between the acts. The comedy is preceded by the curtain-raiser, The Violin Maker, All the Comforts of Home next week.

Proctor's Fifth Avenue.

Noble is played by the stock company, along with a curtain-raiser. The vaudeville numbers are by Charles T. Ellis and company, Barr and Evans, George Teomana, Whittaker and Hill, and the kalatechnoscope. Lost, 24 Hours, next week.

Proctor's Palace.

Caste will be revived by the stock company, being preceded by the curtain-raiser An Engagement, its first New York production. Vaudeville fills out the bill. Lost, Strayed or Stolen will follow.

Proctor's 125th Street.

The stock company produces The Strange Adventures of Miss Brown, with the curtain-raiser Into Darkness. There will be varieties before and between the acts. Caste will be given next week.

Keith's Union Square.

The bill is headed by Williams and Walker. Ralph Johnson holds over. Carolyn Delmore and company present The Bridegroom's Reverie. Others are Conway and Leland, Lefebvre Quartette, W. H. Clement, Scene Sisters and company, Barry and Halvers, Whaler and Otto, Eckert and Heck, John Barker, Harry Mayo, the biograph and the stereopticon.

Cherry Blossom Grove.

Another long bill is announced for the week, including Les Therese, Hills and Silviy, Les Dumonds, the Prosper Troupe, Max Walden, Les Malatzofo, William Gould, Dorothy Norton, the Agios Trio, Madge Fox, the Four Emperors of Music, the Brothers Webb, Emma Carus and company, Blockson and Burns, Gehrue and Ford, Ernest Hogan, Marwig's ballet, Everhart, Les Edmonds, and Les Belles Cascadenses.

Paradise Gardens.

A few changes mark the week's bill, which presents Eleanor Falk, Gillett's dogs, the Molino Salvaggio Troupe, Johnson and Denn, the three Avolos, Mlle. Froto, the Gainsborough Quartette, the Toccara Arabs, the three Toccara, Folk and Collins, the Merrille, Hickey and Nelson, the Rochetta Brothers, and Arras and Alice.

Koster and Bial's.

The bill includes the Juggling Johnsons, Edgar Atkinson Ely, Hayes and Henly, Sharp and Platt, Fox and Fozie, Carrie Behr, Mr. and Mrs. Harry Thorne and company, Leah Russell, Rome and Ferguson, Jennie St. George, George W. Day, and Nelson Lingard.

Hurtig and Seamon's.

Bert Coote and company lead the line for this week of the prolonged season. Others are James J. Morton, A. O. Duncan, Juan Calcedo, Taylor Trio, Loris and Altina, Katie Allen, and the Meeker-Ruber Trio.

New York.

The stock company continues to present The King's Carnival, which is preceded by a vaudeville olio showing Dan McAvoy and company, Billy Link, Gehrue and Ford, and Marwig's ballet.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—This house, defying the warm weather that has put a quietus on other burlesque theatres, offers this week the Bijou Burlesquers.

LAST WEEK'S HILLS.

KEITH'S UNION SQUARE.—Ralph Johnstone in his reckless solo act led the bill. He has developed and improved the turn since it was last seen here and has added a few new bits of sheer daring that won rounds of applause. Moreover, he has curbed somewhat his formerly unhappy efforts at comedy and now relies chiefly upon his negro assistant for laughs. The assistant is a capital comedian in his way and lightens the work much better than did Mr. Johnstone's own attempted comicisms of yore. Many of the tricks are little short of the impossible and all are accomplished with an easy grace, an absolute fearlessness and a superb mastery of the tricky wheel. The jumping ascent of the high double steps is one of the most thrilling exhibitions known to our stage, and it makes the nervous folk wish that he wouldn't try it. Besides, it reflects enormous credit upon the stability of the wheel involved. For their own sakes it is to be hoped that bold imitators will not seek to duplicate Mr. Johnstone's stunts on ordinary wheels, their respective finishes in such case being distinctly noticeable. Mr. and Mrs. Arthur Sidman revived their old-time act, A Bit of Real Life, for the last week of their fortnight's stay, and it seemed to go just as well as ever. Of course, it isn't as good as Back Home, which they gave us the week before, but it is mighty good for all that and it was hugely enjoyed. Mr. Sidman's study of the shrewd old countryman was as winning and clever as it used to be, and Mrs. Sidman's work as the city girl just as bright and charming. It was their last week in vaudeville in this town, and many citizens improved the opportunity to revel in the farewellings. The Strakosch Opera company, Harriett

Avery Strakosch, Estelle Mann, Payne Clarke, and B. Cantori, held over for a second week in operatic selections which were no more in keeping with vaudeville tone than they were the week before. Sidney Grant appeared in his new monologue, and went well. It was chiefly devoted to imitations of prominent players, and nearly all of these were especially clever. The opening song was the weak spot of the act, and probably Mr. Grant will improve upon it soon. Bessie Lamb made a decided hit in her capriciously rendered coon songs, which, if not all new, were good. Her singing was greatly enjoyed and would have been more so if her interpolated comedy remarks and business were a little bit abbreviated. Smith and Fuller played skillfully on associated musical instruments and had a favorable reception. Eisen did some toe dancing of fair quality, marred only by occasional lack of ease and grace, and by the introduction of an unnecessary song, for her singing voice is not as big as a theatre. She did a few steps without shoes which were applauded. Dean Edhall, assisted by Harry G. Keenan, played her next comedietta, The Two Rubies, which scored as usual and might go better still if it were not quite so long. The two players are clever and their work is as delicate and effective as could be wished. A Kelly and Kent made a very large-sized hit in their quaint comedy sketch, Miss Kent's delicious portrait of an almost pathetic little freak of a girl winning hearty recalls. John Healy returned in his hilarious monologue, which repeated its former success and the people were sorry to have him stop. His original business is immensely funny and his material is all of excellent sort. Jennings and Renfrew, the Ventris, the stereopticon and the biograph filled out the bill. Business big.

TONY PASTOR'S.—The bill was headed by Mark E. Swan and company in Mr. Swan's one-act farce, A False Alarm, in which the author was assisted by Fred A. Ruppels, Franklyn Gale, and Alice Williams. A series of more or less amusing complications provided considerable merriment, but Mr. Swan did not appear particularly happy in the principal part nor did Mr. Ruppels in a German comedy role. Both of these performances lacked in dash and lightness and failed to bring out fairly some of the humorous passages. The ladies were excellent in their respective tasks, Miss Williams especially showing herself to be a young actress of much intelligence and most engaging appearance. Jess Dandy, always welcome and a prodigious favorite with the patrons, rattled off his Hebrew parodies with the regulation prosperity. These original songs entire of his are ever up-to-date and contain a whole lot of real good humor. Moreover, they are capably sung. Mr. Dandy's perfect enunciation being a thing that countless other singers would do well to emulate. Conkey and Huested contributed a fine song and dance act that caught on tremendously and introduced a small dog which, dressed up in baby clothes and perched in a tiny baby carriage, made a big individual hit through his adorable comedy work. He appears to be an excellent actor and should have his name on the bill. Emerson and Omega offered their somewhat uneventful comedy sketch, which, however, seemed to please a goodly share of the patrons. Herbert and Willing danced nimbly and projected a lot of mostly ancient gags in a singularly unfunny way. Harry Thomson scored his customary triumph in yams and imitations, taking numerous calls that were thoroughly earned. He is a comedian of unique methods and much versatility, making his points in the best style and displaying a direct appreciation of the amusing side of life. Mack and Armour made a mild impression in a rambling sort of a sketch that had not much to recommend it. The Claffin Sisters put in a clever character change act that was cordially received. Others on the list were Klein and Herring, Mat and Josie Schaefer, Marion and Denn, Lyons, the stereopticon and the vitagraph. Good business.

PROCTOR'S FIFTH AVENUE.—The vaudeville offerings were more copious than usual and disclosed some excellent acts. Mrs. Louise Thorn-dyke-Bouchault appeared in A Proper Impriety, and again gave her admirable portrayal of the society woman, delivering with telling effect the bright lines that abound in the dialogue. James Horne assisted her ably. Mr. and Mrs. Charles T. Ellis in An Artist's Dilemma were received with favor. Irene La Tour and her dog, "Zaza," made their re-entry after a season's absence, and the remarkably clever work of both earned a well-deserved hit. Lizzie and Vinie Duly went well in their dancing specialties, and Mlle. Carrie did a musical act. Paley's kalatechnoscope showed some new and interesting pictures that were received with much applause. Large audiences.

PROCTOR'S TWENTY-THIRD STREET.—Division C of the Proctor Stock company put on Confusion, which has been reviewed before in these columns, and into Darkness, a curtain-raiser which is noted in another column of this issue. The vaudeville numbers sprinkled in between the acts included only two specimens outside of the kalatechnoscope and the "pictorial tour," whose endurance appears to outlive that of the six-day cycle riders. The two that actually turned up were Aurie Dagwell, who sang well in some engaging songs that showed uncommon intelligence in their selection and their rendition, and W. J. Thor, who played fairly well on different instruments. The business was fair.

PROCTOR'S PALACE.—Section B of the stock company held forth in The Gynor and The Elder Brother, seen aforetime at the Fifth Avenue. Both plays seemed to please the patrons. The vaudeville element was pretty much eliminated, being confined to the kalatechnoscope and the travel views. These estimable institutions did noble service in filling in between acts, and the bill was projected at a "two a day" rate, performances running from 2 to 5.30 and from 7 to 10.30 P.M. Even at this the programme called it a "continuous performance." So you never can tell. Business good.

PROCTOR'S 125TH STREET.—A slice of the big stock company presented The Woman Hater, which was seen earlier in this year of grace further down town. It went as well as it did before, and drew good houses. As at the Palace, the vaudeville talent was uncompensated by the meritorious but somewhat un-searing kalatechnoscope and stereopticon.

KOSTER AND BIAL'S.—The notable number was the first regular American appearance of Columbo, a clever foreign lightning change artist, who had a trial at the same theatre a few weeks ago. His work closely resembles that of Frezzi, Biondi, and La Presa, being distinctly better than that of the last named and nearly as good as that of the others. He was seen in a little comedy very much like one in Biondi's repertoire and in a series of impersonations of fa-

mous composers which also is a part of Biondi's programme. In the play he presented seven quite different types and acted all with much skill, besides making some remarkably quick changes, one in particular being done so rapidly that it appears to be accomplished before one's very eyes. A waiter goes into a cabinet and then there appears a middle-aged woman who also makes for the cabinet. Just as she is inside the door, before it is fully closed, the waiter comes out. This trick earned a big hand. The impersonations of composers were well done and well received. Mann and Biondi went out in their familiar acrobatic comedy act, which assuredly is coming to have more comedy than acrobatics. Mr. Mann's Arabian somersaults at the finish were matters of unusual excellence and were thoroughly appreciated. Dorothy Neville introduced her strange hodge-podge of nonsense. As it happens, and went high in popular favor. A. O. Duncan ventriloquized not so carefully as is his custom, but scored with his exceptionally breezy lines. Edmund Hayes held over for a second week in his imitable portrayal of the impossible Spike Hennessy in A Wise Guy, one of the cleverest and drollest bits of absurdity in vaudeville. Mr. Hayes was assisted by Adele Palmer, George Ryan, and Charles Trainer. Miles and Raymond entertained with their baby-in-the-cradle sketch; the Dates Musical Trio supplied agreeable harmony, vocal and instrumental, and showed a very pretty arrangement of electrical bells; Dorothy Walters and Nellie Stenbuler sang; West and Williams conversed in sidewalk style with many a dear old joke, and Purvis and Burrell closed the bill with an uncommonly weak turn introducing a trick male who might have amused had there been less of his work or more variety to it. The lines of this act were things to wonder at. Good business.

CHERRY BLOSSOM GROVE.—The bill of the previous week nearly all held over, the notable exception being an act by Les Therese, a French acrobatic team who did more or less customary stunts in a rather uncommon way. One of the pair first loomed up on the stage and indulged in a number of rather conventional tricks of legerdemain. Then he called for a person from the audience to assist him in his next end-avor. For fear, evidently, that some one not an accomplice might arise, the partner arose almost as soon as the first invitation was issued and proceeded to climb upon the stage. This partner was rather well made up for an ordinary citizen. He was put in a chair and submitted, under apparent protest, to various efforts in the way of hypnotism. At length, after much small comedy, he seemingly succumbed to the influence and permitted himself to do the best part of a lot of ordinary acrobatic feats exploited by his partner. The act did not go especially well, and there was no reason why it should. The only marvel is why any one should have imported it when there are in this country many acrobatic acts that could beat it at every point. The rest of the bill held over from the previous week with the exception of a turn by Emma Carus and chorus in a very bad coon song and still worse stage movement, and the cycle act of Hill and Silviy, which made the bright particular bit of the whole entertainment. This act, seen here before at Keith's and at Koster and Bial's, eclipses anything of the sort that has ever been shown, and worked upon the comparatively small stage of the New York roof, was really wonderful. When you hear the ladies in the audience say, "Oh, I wish they wouldn't try this—I don't believe they can do it!" and then see them "do it," you have the keynote of the whole thing. Assuredly no one would think it possible to do what these experts do with one wheel, and yet their varying acts are accomplished with ease, even with apparent enjoyment. Men have ridden on a single wheel without handle bars, but to see a man ride a single wheel without bars with a woman perched upon his shoulders down a flight of twenty or more steps is remarkable. That is the feat that electrifies the audience more than anything else in the programme. The holdovers in the bill were the Agios Trio, the Brothers Webb, Les Dumonds, Dorothy Norton, Les Belles Cascadenses, William Gould, Les Malatzofo, Max Walden, Ernest Hogan, the Prosper Troupe, Blockson and Burns, Madge Fox, Everhart, Gehrue and Ford, and Les Edmonds. Business, capacity.

HURTIG AND SEAMON'S.—Despite the uncommonly hot weather crowded houses were the order at Hurtig and Seamon's last week. The bill included James Thornton in his latest monologue, which was received well; Mr. and Mrs. Mark Murphy in their laughable sketch; the Arabian Trio in fancy dancing; Gus Bruno, Katherine Trayer and J. Aldrich Libbey, in a new musical sketch, The Dancing Master, which was a decided success from a musical point of view; Lottie Gilson, in new songs; Warren and Blanchard, Jeanette and Shaw, Al Horvet, and Allen and Thomas.

PARADISE GARDENS.—The same programme held over for the second week. It offered in order Morton and Elliott, Edna Burchell, Mlle. Froto, Hickey and Nelson, Gillett's dogs, Folk and Collins, the Gainsborough Quartette, Johnson and Denn, the Toccara Arabs, the three Toccara, Eleanor Falk, the three Avolos, the Molino Salvaggio, Louis M. Grant, and Robertus and Wilfredo. Immense business.

NEW YORK.—The stock company continued in The King's Carnival, which, by virtue of sundry changes, has turned out a very agreeable burlesque and is drawing crowded houses in spite of the summery temperature. It was preceded by the customary vaudeville and ballet olio, which was also applauded heartily.

The Burlesque Houses.

MINER'S BOWERY.—The Gay Girls from Gotham entertained the lower East Side of Gotham with some effectiveness.

LONDON.—The Dainty Parisians was the name of the bill, which drew well.

MINER'S EIGHTH AVENUE.—The Hot Air Club diffused merriment over toward the North River.

LONDON OXFORD'S ANNUAL REPORT.

The annual meeting of the directors of the Oxford Music Hall, London, was held on May 20, when it was shown that the erudite directorate, assisted by Manager Albert Gilmer, had made a notable record for the hall. The net profit for the twelve months ended April 30, after providing for interest on the debentures, amounts to £17,974 9s. 2d. In November an interim dividend of 24 per cent. (less income tax) was paid; the directors now recommend the payment of a further dividend of 26 per cent. (less income tax) for the half-year ended April 30, together with a bonus of 2s. per share (free of tax), making £12 per cent. for the year. After payment of this dividend and bonus the directors propose to deal with the surplus by applying £5,000 to the general reserve fund, making £13,000 to the credit thereof, and carrying forward, including balance brought from last year, £4,655 14s. 11d. to the current year's accounts. The Board intend investing the £5,000 now added to the general reserve fund in high-class securities. The remainder of the reserve fund, £8,000, is invested in property.

KEITH'S PUTS ON SUMMER DRESS.

R. F. Keith will endeavor to make his New York theatre in Union Square the "coolest place in town" this summer. This week the interior of the theatre donned its summer suit of draperies and furnishings. On the roof Mr. Keith has had placed the largest section fan in New York city, and as the hot air rises and is sucked out through the dome, hundreds of small revolving electric fans will force cool air into the theatre from every direction. Every detail of the arrangement has been figured out by experts, and patrons will not be exposed to the danger of catching cold, as the direction of each air current has been gauged accurately. The theatre will prove a popular place to retreat from the scorching rays of the sun these hot summer afternoons.

VAUDEVILLE IN AUSTRALIA.

Robert Biano, of Johnson, Biano and Bentley, writes to THE MIRROR from Sydney, N. S. W., under date of May 3, saying: "We are now in our sixth month with Harry Richards, and our success in Australia has been most pronounced. On our opening night at Adelaide the audience went wild during our act. At the conclusion of our engagement with Mr. Richards we have been engaged to play eight weeks through New Zealand under management of F. R. Dix, who controls theatres at Auckland, Wellington, Christchurch and Dunedin. After our New Zealand engagement we sail for the United States and should reach home about the first part of September. Business has been good here all summer, and they know what hot weather is out here. January and February are the hottest months—105, 108, 110, 112 in the shade every day—but as there is very little known of outdoor amusements the theatres do well the whole year."

"Mr. Richards' new Opera House opens in Melbourne about May 14. There are several other American actors on here, all doing well. Irene Franklin is here with us. Frank a cantor is at the Bijou, Melbourne, and from all accounts he has made a big hit. Mr. and Mrs. James Val-dure are playing Cremorne Gardens, Perth, and I think that they are considering a tour through India."

"Before we sailed from the United States there was a report circulated that Larry Monilton, who left America with Fitzal and Mario's Globe Trotters, had died in India, but as I was with him all last week and he is looking anything but a dead man, the report should be contradicted. He expects to get home in about a year. Other American actors here under contract with Mr. Richards are Walker and May, McClain and Cordelia, Gus Franks, and Alf Lenton. Among the prominent English actors are Marie Lloyd, Alec Hurley, George D'Albert, Austin Ridd, Frank Leon, Lizzie Kirk, and Lottie Collins, all playing for Mr. Richards at his different theatres in Sydney, Melbourne, and Adelaide."

EXTRA TURN ON NEW YORK ROOF.

An extra turn was sprung at the Cherry Blossom Grove up on the New York roof, last Tuesday, to the intense excitement of the audience and the surprise of the management. Even the press agent wasn't expecting it. This is how it happened. Just as Dorothy Morton was getting along swimmingly with a coon ditty, a stout man, minded to light a cigar, had recourse to the alcohol lamp that is a part of the tobacco man's outfit. Now, the cigar stand adjoins the boxes over by the elevators, and the said boxes have been beautified by decorations of dried grass. The stout man dropped some of the flaming alcohol on the sere and yellow grass and a merry little blaze was the immediate result. The stout man tacked off noisily by east, and some comprehensive idiot yelled "Fire!"

About half of the immense audience arose and began to scramble for windows and fire escapes. The bunch of standees at the back surged across the open space there and alarmed every one at the far side. The puff of smoke could be plainly seen and its appearance added to the general agitation.

James Horan, Harry Von Tilzer, and Arthur Earle were standing directly in front of the inflammable box and promptly put in some fine work as an amateur fire brigade, using canes adroitly upon the burning grass. Then a waiter squirted a syphon of water on the blaze, and it was all off. At this juncture a house attack loomed up with a fire extinguisher, which will live to fight another day. Dorothy Morton sang pluckily on through all the uproar and was heartily applauded for her presence of mind, which was sorely taxed by four or five men in shirt sleeves, who dashed out on the stage and implored the stampeding auditors to be calm. Had the excitement lasted just a wee bit longer it is probable that a panic would have resulted and some one would have been hurt.

MR. AND MRS. ESMONDE'S NEW ACT.

The Soldier of Propville, by St. V. Collins, had its first production at Hyde and Belman's, Brooklyn, June 3, by Mr. and Mrs. Edward Esmonde. The characters are Old Jim, the soldier of Propville, who was shot in the head during the Civil War and was an unknown inmate of an insane asylum for a number of years afterward, and Veritas Quill, a newspaper woman.

Old Jim has but partial possession of his reason, and his mind is a blank to everything beyond the time when the light of intelligence began to dawn again in his mind at the asylum. Five years after the close of the war, he has the hallucination that he is only twenty-five years old, dating his birth at the time he partially regained his reason. Old Jim is the porter of the hotel at Propville, so called because the town being on the side of a steep hill, the houses would topple over were they not propped up. Here Veritas Quill finds him, being sent there to write about him for the paper of which she is correspondent. She plays on a melodeon and sings an old song, and he recognizes her as his own daughter.

The comedy is worked in by making Old Jim the whole fire department of the town. He has an old helmet and axe, with which he turns out with decrepit alacrity every time that the fire bell rings, and even the children sometimes ring the bell just to see him run. There is a lot of pathos, and the comedy is of a quiet and refined sort.

WEBER AND FIELDS' RECEIPTS ATTACHED.

The receipts of Weber and Fields upon their recent engagement at the Alvin Theatre, Pittsburgh, were attached by Harry W. Williams to cover a claim for damages for breach of contract, on account of the alleged failure of Weber and Fields to present the Russell Brothers and their vaudeville company at Harry Williams' Academy of Music for an engagement of one week commencing Jan. 11, 1897. The contract, it is claimed, further bound the defendants not to give any performances in the cities of Pittsburgh or Allegheny without the written consent of Harry W. Williams. It is alleged that in violation of said provision performances were given in the Avenue Theatre on Oct. 25-31, 1897, and damages are claimed on that account.

HELENE MORA OFF FOR LONDON.

Helene Mora, accompanied by her sister Fannie, will sail to-day (Tuesday) for England on the steamship *Servia*. This will be Miss Mora's twenty-fifth voyage across the pond. She will fill her annual engagements at the London music halls, opening July 18 at the Oxford, the Tivoli, and the Canterbury. She is scheduled to return to the States about holiday time.

A DOCK TURPIN SKEICH.

Joseph Goodrowe and William Wallace, of the San Toy company, have commissioned Kenneth Lee to write for them a one-act opera for vaudeville use. It will be called *Galloping Dick*, and will be based on Dick Turpin's famous ride from London to York on his "Black Bess," in order to prove an alibi after holding up a coach on Hounslow Heath.

A MCANN PLAYLET.

Edmund Hayes, of A Wise Guy fame, read and bought outright from John Ernest McCann last Wednesday a one-act play, entitled *Captain Forel*. The price is said to have been one of the biggest ever paid for a vaudeville sketch—\$500. Mr. Hayes says it is the best vaudeville play he has ever read.

FRED NIBLO AND JOSIE COHAN MARRIED.

Cards were issued last week by Mr. and Mrs. Jeremiah J. Cohan to announce the marriage of their daughter, Josephine Cohan, and Frederick Liedtke Niblo, in this city, on June 2.

VAUDEVILLE

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That's a clever act, boy, a clever act — ERNEST HOGAN.

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Next season in WILL M. CRESSY'S Scenic Production,

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They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California in their new act, Mamma's China Twins. Open time commencing June 10th. Address all communications to CHUB. SULLIVAN, Orpheum, San Francisco.

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The FOUR HILLS

In a one act comedy, by J. C. KUGENT, entitled

HOMER'S MISTAKE.

Open for the coming season. Last season was the most successful of its kind.

WHITE RAIS' NEWS.

There was a big meeting of the White Rais' on Sunday evening, and it was decided then to celebrate the first anniversary of the organization at the Grand Opera House, by a supper to begin next Sunday at eight P.M. They also resolved that wives of Rais should henceforth be declared honorary members of the society. In recognition of the status of the Rais, the organization has decided to send a card to each of the wives of the Rais, and to send a card to each of the wives of the Rais, and to send a card to each of the wives of the Rais.

A report that W. W. C. (The) Freeman would be no longer the Rais' looking agent is definitely denied, and Paul Armstrong, who has served as Rais' agent, is out of that place for a time at least in order to attend to his own project for opening the Circle Music Hall. However, he will remain always ready to do what he may for the Rais, and, when they need him again, he will return at once. It is said.

Milton Aborn has accepted a fortnight's engagement with the Murray Lane opera company, and Secretary Frank Taylor has decided to resign for a time in vaudeville last patrons and managers should forget about him.

HAVERLY'S MINSTRELS.

Haverly's Minstrels, directed by W. E. Nankeville, have returned from a long and prosperous season which embraced all the principal cities from coast to coast. The gratifying success of the tour has demonstrated that old-fashioned black-face minstrelsy, undiluted with vaudeville specialties and similar inappropriate features, still retains its hold on the affections of the theatre-going public. It has furthermore justified the faith of Mr. Nankeville in the undiminished worth of the famous Haverly name, and he is now making elaborate preparations for next season. The artistic success of the company has made it an easy matter for Mr. Nankeville to secure for next season the most desirable bookings, and he will send out an organization worthy of the important theatres giving him time and of the Haverly reputation. George Wilson will again be the principal comedian, W. F. Riley will be the manager, and George Sawyer will be chief of the advance force.

THE CIRCLE MUSIC HALL MATTER.

Police Commissioner Murphy, on Saturday, denied the application of Paul Armstrong and others for a license to open the Circle Music Hall, at Broadway and Sixtieth Street. The granting of a license was opposed by the Paulist Fathers, whose church is a block removed from the theatre and who alleged that it would demoralize the neighborhood. It is in point to note firstly that Mr. Armstrong meant to have no liquor sold in the place, and secondly to observe that Commissioner Murphy has renewed the license of the Bon Ton Concert Hall in Twenty-third Street, only a few doors from the church of St. Vincent de Paul, and this against protest by the New York Sabbath Association. Mr. Armstrong yesterday instructed his attorney to secure, if possible, a writ of mandamus for Commissioner Murphy to show cause why he should not be compelled to grant a license. It is expected that the matter will be settled within ten days.

VAUDEVILLE JOTTINGS.

A successful benefit was given at the Holston Lyric 1 for Edward R. Kelly, the volunteers being Lottie Gibson, Dorsey and Trade, Claude Thardo, George R. Schuyler, Moran and McClellan, Dick Boniface, John D. Dillon, Master Canfield, George Russell, Kid Halahan, and Professor Meadon's Orchestra. A Connecticut lodge, who gave recently a vaudeville performance for their sick fund, under direction of Will H. Fox, have presented to Mr. Fox a beautiful medallion, studded with diamonds and sapphires, in token of appreciation of his services.

The woman who committed suicide by leaping from a Pennsylvania ferryboat on April 17 has been identified as the wife of Frank Riley, a vaudeville performer, from whom she had separated. Before marriage her name had been Lillian Ledson, and at one time she had played under the name of Lillian.

Epes W. Sargent (Chicot) has resigned from the vaudeville edgiphot of the "Musical Courier Trade Extra."

Dorothy Humbert and Gertrude Hepworth will play their musical sketch, Her New Partner, on the Keith circuit for three weeks, beginning in Boston June 17. Robert Elliott has a new one-act playlet, If She Only Knew, had a trial performance at Keith's on Friday, with Mr. Elliott in the cast.

Charles Leonard Fletcher completed his twelfth consecutive week in the West at Hopkins', Chicago, last week. He is now resting at St. Clements, and next week will proceed to the Pacific Coast, where he is booked for all summer.

Mr. and Mrs. Max S. Witt will sail on Saturday to spend the summer in Europe.

Frederick V. Bowers will accompany Maurice Shapiro on his summer trip to Europe.

Pauline De Vere has made hits at Akron and Mansfield.

Radford and Winchester, dancers and jugglers, closed the bill at Summit Lake, Akron, O., last week, and are meeting with success with their burlesque on William Tell. This week they play Euclid Beach, Cleveland, O.

The Twenty-second Ward Democratic Club of St. Louis held a monster smoking concert the other evening at Ehrig's Casino. Among the entertainers were Fannie Du Costa who scored heavily by her artistic singing.

Edgar L. Davenport has had a large offer for thirty weeks of vaudeville next season.

Blanche Nicholls opened with Will H. Murphy at the Brooklyn Orpheum, playing the title role in The Ruffled Girl. The sketch has been successful since last seen here. Miss Nicholls made a distinct success and received much praise from the press.

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James Vincent, son of the late James Vincent, made his debut in vaudeville with the Albatross Tour at the New Gilmore, Springfield, Mass., on April 20.

Emma Hewitt, of the Two Hewitts, revolving globe equilibrista, was presented with a magnificent pair of illuminated Indian clubs in Cincinnati, by Ed Lavigne, of the Lavignes.

Caroline Hill was a special feature at the Critteron, Brooklyn last week, where her monologue, songs, and gorgeous gowns made an emphatic hit.

Maudie Courtney is resting for a fortnight at Hackensack, N. J.

Bennett and Rich have signed with T. W. Pinkins for next season, to present their new act, A Camp in the Philippines, which they claim is already being copied.

Gertrude Mandfield and Carol Wilbur will play the Farm Theatre, Toledo, next week.

Mr. and Mrs. George W. Leslie were on Sunday the guests of Mr. and Mrs. Thomas Frost at their cottage in Vanderwer Park. Mr. Frost is the author of the comedietta, Chums, in which Mr. and Mrs. Leslie appear.

The McKelvey Sisters sailed for New York from London on the "Olympic" last Wednesday.

The bill at the Lion Palace Music Hall, this city, includes this week the Two Gregories, Simon Brothers, Robinson Sisters, Two Serenas, Ethel Robinson, Clayton and Deshon, Pearl Gray, Youngs, and Flora Eckard.

Belmore and Wilson opened their park season at Potomac, N. H., in a condensed version of Mr. Ann's Nephew. In the cast were Belmore and Wilson, Fred and Rose Luder, Herbert Sisters, Abbott and Morton, Emil Hensel, Ed. Anderson, and Carl Hand.

Paul Martinetti, now at the London Oxford, has written a new pantomime melodrama, La Mort, for production at the New Scala, Brussels, in the Autumn.

Dutch Daly has been ill in England since April 1, but is now convalescent.

The new curtain-raiser, An Engagement, at the Palace this week, is by Herbert Horton Fattor. Introducing man with Henry Miller, who has written also a sketch for production in vaudeville this summer.

Extensive alterations are being made to the interior of Weber and Fields' Broadway Music Hall.

Josephine Sabel has joined Cecilia Loftus' co.

Mrs. Ralph Johnston (Beale Lamb) is said to be one of the three heirs to Texas oil land estates worth something like \$2,000,000.

Mark Twain and Sydney Rosenfeld propose to collaborate in the Autumn burlesque for the New York.

Robert Gray has issued a statement that the receipts of the Cecilia Loftus' co. at Pittsburgh for three performances were \$1,500; at Washington, two performances, \$1,700, and at Baltimore, \$2,000.

Buffalo comedienne, overruling the local aldermen, have resolved to do away with concert halls in that city.

John E. Camp will sail for England on Saturday, after two years' absence from his native soil.

Harry Fanny Fields at the London Troil, M.H. Office at the Pavilion, and Montgomery and Stone, and Charles T. Aldrich in The Girl from Up There, have scored a few of the biggest American successes of the season in London.

The Outlaw Trio, after thirty-two weeks in England, have gone to the Continent. They will then on Aug. 12 to fill thirty-four weeks' contracts in America, returning to London in May.

Yvette Guilbert and T. Nelson Downs are the features of the bill at the London Empire.

Jessie Burns, who did a clever single musical act, has joined the Fredericks Brothers, musical artists, in a new act, which promises well.

Edith Crocker and Eliza Stevens have returned from a five months' trip to Cuba, where they played the Teatro Pinyel in Havana. They will open at the New York next week.

Pauline Hall, Jessie Bartlett Davis, and Marion Manola have each announced an intent to head a special vaudeville co. next season.

Over Hammetts is considering an offer from French capitalists, who want him to duplicate his Paradise Gardens in Paris.

Clarence Brown will continue to manage the Orpheum Show next season, opening at Baltimore on Sept. 21.

Agnes Trio—Cherry Blossom Grove, N. Y., 10-15. Alberts, The—Morton's Park, St. Louis, 9-15. Albert—Austin and Stone's, Boston, 10-15. Albertus and Bartram—Palais de Ete, Brussels, Belgium, 1-30. Allen, Kate—H. and S. N. Y., 10-15. Almont and Dumont—Chicago O. H., Chicago, 9-15. Amets—Oakwood Park, Mendville, 10-15. Arnold and Wagner—Orpheum, Brooklyn, 10-15. Arrindson, Ada—Colonia Theatre, Jamestown, 10-15. Arras and Allen—Paradise Gardens, N. Y., 10-15. ATTRACTIONS—E.L.V. EDGAR—K. and R., N. Y., 10-15. Avols, Three—Paradise Gardens, N. Y., 10-15. Bader and La Velle—Morton's Park, St. Louis, 9-15. Baby Elephant, The—Morton's Park, St. Louis, 9-15. Bachelor Quartette—Chase's, Wash., 10-15. Bancroft, Maude—Austin and Stone's, Boston, 10-15. Barker, John—Keith's, N. Y., 10-15. Barry and Halvers—Keith's, N. Y., 10-15. Barry, Mr. and Mrs. Dumas, Pastor's, N. Y., 10-15. Behr, Carrie—K. and R., N. Y., 10-15. Bellin and Katz—Pastor's, N. Y., 10-15. Beryl and Doris—Casino, Youngstown, 10-15. Bessy, Mr. and Mrs. Dumas, Pastor's, N. Y., 10-15. Blake, Harry and Flora—Empire, Hastings, 10-15. Blake, Harry—7-13-13. Blochman and Burns—Cherry Blossom Grove, 10-15. Bogen and O'Brien—Keith's, Boston, 9-15. Boston Comedy Four—Lake Erie Theatre and Casino, Toledo, 9-15. Boncraut-Horne—Keith's, Phila., 10-15. Keith's, N. Y., 10-15. Boncraut, John E.—G. O. H., Wash., 17-24. Britton, Bettie—Chicago O. H., Chicago, 9-15. Brothers Dumas—Electric Park, Baltimore, 10-15. Brothers Webb—Cherry Blossom Grove, N. Y., 10-15. Brullis, Three—Orpheum, Brooklyn, 10-15. Calcutt, H. and S. N. Y., 10-15. Canfield and Carleton—Electric Park, Baltimore, 10-15. Carleton and Torre—Keith's, Phila., 10-15. Carson and Willard—Pastor's, N. Y., 10-15. Carter, Billy—Pastor's, N. Y., 10-15. Case, Emma—Cherry Blossom Grove, N. Y., 10-15. Case, Charlie—Morton's Temple, Chicago, 9-15. Casey and Le Clair—Howard, Boston, 10-15. Cassner and Florence—Chicago O. H., Chicago, 9-15. Casswell and Arnold—Orpheum, Brooklyn, 10-15. Circus, Carle—Empire, London, May 5-July 1. Clark and Gandy—Keith's, Phila., 10-15. Cleburn, W. H.—Keith's, N. Y., 10-15. Clipper Quartette—Hannan's Farm, Toledo, 10-15. Clum and Leland—Keith's, N. Y., 10-15. Cook, Augustus—Empire, Cleveland, 17-22. Conway and Leland—Keith's, N. Y., 10-15. Conroy and Donohue—Austin and Stone's, Boston, 10-15. Coote, Bert—H. and S. N. Y., 10-15. Cornallia, Eight—Forest Park Highlands, St. Louis, 9-15. Cosmopolitan Trio—Knoxville, 10-15. Macon, Ga., 17-22. Cotton and Long—Chicago O. H., Chicago, 17-22. Cragg Family—Keith's, Boston, 10-15. D'Alvini—M. H., Boston, 10-15. Dammann, Carl—Chase's, Wash., 10-15. Dandy, Joe—Orpheum, Brooklyn, 10-15. Davis and Macaulay—Fairmount Park, Kansas City, 9-15. Day, George W.—K. and R., N. Y., 10-15. Debliment Sisters—Suburban, St. Louis, 9-15. Dehant, Marie—Suburban, St. Louis, 9-15. Dehant, Carolyn—Keith's, N. Y., 10-15. Dehant, The Three—M. H., Boston, 10-15. Denning, Arthur—Park, Muskegon, 9-15. Denney and Mack—Savoy Rock Casino, New Haven, 10-15. De Vere, Pauline—Park, Sandusky, 9-15. Dinsley—Morton's, Germany, 1-30. Dooley and Kent—Orpheum, Brooklyn, 10-15. Dwyer, Joe and Nellie—Pastor's, N. Y., 10-15. Duncans, The—Morton's Park, St. Louis, 9-15. Dixie, Kathryn—Howard, Boston, 10-15. Dixon and Holmes—Howard, Boston, 10-15. Duncan, A. G.—H. and S. N. Y., 10-15. Dunworth, Fred W.—Pastor's, N. Y., 10-15. Dupont, Marc—Hannan's Farm, Toledo, 10-15. Eckert and Berg—M. H., Boston, 10-15. Eckert and Heck—Keith's, N. Y., 10-15. ELLIOTT SISTERS—Troil, London, 10-15. Elliott and Raymond—Austin and Stone's, Boston, 10-15. Elmer, Mlle.—Keith's, Phila., 10-15. Elmer, Mlle.—Keith's, Phila., 10-15.

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VAUDEVILLE.

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To My Clients and Managers.

In view of the enormous amount of inquiry by mail and telegram requesting an explanation on my part of the contract meaning implied in the advertisements issued last week in the dramatic papers by Mr. William Morris (as reflecting my business connections) I have felt it doubtful and necessary to make the following brief statement: When I entered the field of Vaudeville seven years ago, I formulated a policy of seeking exclusively for a limited number of artists and these artists to be of the very highest class. It has ever been my aim to connect myself with the strongest artists, as was the case when I joined William Morris and the American Vaudeville Company. My association has always been of the pleasantest, and only the personal condition of the vaudeville business and the fact that I would not permit myself to "fall back" has caused me (in order that I may embrace great opportunities personally without sacrificing my clients' interests) to connect myself with the gentlemen named. I have already decided to enter the managerial field, having secured two theatres with the certainty of adding at least two more, and the extraordinary success achieved by the four arranged and directed by Mr. Warner and myself for Miss Alice G. Loftus has encouraged me to arrange similar enterprises for the future. This, becoming strongly associated I feel that I may continue to represent the same clientele which I have maintained these seven years, and obtain valuable assistance in the execution of my work. I have found that the manager has first and last always called, "Let me see the acts, never mind where and how, so long as I get the acts." Therefore I am firm belief that the managers will follow with interest the movements of Morris, Burns, Warner and Gray. I wish to take this method of thanking Mr. W. M. Morris for his uniform courtesy to me during the past year, and while his faithful attitude may make it necessary for me to oppose my policy for a time I am firmly convinced beyond all possible doubt that the association of this firm of agents will bring about great happiness between the artists and managers, and go far to restore the confidence of the public on the ground plane it will deliver them from any suspicious of either of artists or managers, and I look forward to demonstrating great cordialities on our part to the managers and artists, be it individuals or as bodies.

ROBERT GRAY,

June 10, 1901.

Address 111 East 14th St., or care of Association of Managers.

FRED NIBLO

"The American Humorist"

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THE ORIGINAL
Georgia Coon Shouter
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In Vaudeville. Presenting Mr. Cressy's Mops of New Hampshire.

Can't act any more now? Got to get home and tend the garden. George Blodgett says the water bugs are again with our tails. And later bugs got to be picked when they are ripe, to be good. Besides, we don't get our mouths worked up-yer-nether. So anybody wantin' to buy any acts, puppets, monologues or squashes, write, until Sept. 1, to BLODGETT'S LANDING, LAKE SUWAPEE, N. H.

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Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Grace Emmett and Co.; "A Strange Story," for Howard and Hunt; "Woman and Wailers in Her Beauty Palace," for "A Matrimonial Substitution," for Mr. and Mrs. Gene Hughes; "The Financial Question," for George Horwitz; "The Mystery of the Mortgage," for Henry S. Dancy; "Miss Ambrose," for Stella Thomas; "The New Minister," for Mack and Elliott; "An Amer. Duke," for Mr. and Mrs. Tony Farrell, and many others. For terms on sketches, monologues, etc., address: CHARLES HORWITZ, Care Shapiro, Bernstein and Van Tine, 6 West 20th St., N. Y.

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ed Power.
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WHITE RATS OF AMERICA
Important Notice.
On the 16th of June, the Anniversary of the founding of the Order, a Grand Social and Smoker will be held in the large hall of the Gramercy Lyceum. All White Rats, White Stars and the wives of members are earnestly requested to attend.
FRANK D. BRYAN,
CHARLES SMITH,
Stewards.

THE R. F. KEITH INTERNATIONAL CREDIT THEATRICAL ENTERPRISES.
E. F. ALDIE, General Manager.
HIGH CLASS VAUDEVILLE.
S. K. HODGKINS, Booking Manager.
Association of Vaudeville Managers, St. James Bldg., Broadway and 29th Street, N. Y.

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NOBLES
A BLUE GRASS WIDOW.
WHY WALKER REFORMED
Time Filled to June, 1901.
10 First Place, Brooklyn, N. Y.

SKETCHES for Vaudeville work.
Generally have one or two on hand.
M. B. LINDMAN, c/o Box 214, Brooklyn, N. Y.

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Write Foreman Beach Co., Foreman, C'd., for one or two weeks' engagement in June, July, Aug or Sept. State act and terms fully.

FRANK C. SHAW'S Screaming Vaudeville Farce, A SEVEN 25 MIN. now ready. Plays 25 minutes. Three people—lead, ingenue and old woman. Address: F. C. DRAKE, 120 Broadway.

Little Elsie Janis

"Puck's Edition of Clay Loftus."

So say the critics

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vice, and every convenience.

WANTED.

FOR THE FIRST TWO WEEKS IN AUGUST A FIRST-CLASS Opera Company AT THE LYCOMING OPERA HOUSE WILLIAMSPORT, PA.

Our City is ripe for Opera, at popular prices Haven't had one this season. FISK & REEBER, Managers.

WANTED.

A dramatic play suitable for a woman star already booked for next season. Must have good paper and be a week stand attraction looked in first-class or popular priced houses. Will buy whole or interest in same. Address P.O. Box 256 Boston, Mass.

WANTED.

Repertoire Company
Dramatic or Comic Operas, for Fair and Easy Working, week July 22. Wire or write quick. P. MILLIKEN, Mgr., Netherly, Mo.

WANTED, PARTNER.

Wanted, quick, a lady or gentleman as treasurer-manager with \$1,500 to invest with a **GOLDSTEIN'S STATE OF DEPRESSION**. Season already booked Has special printing and is a great favorite throughout established territory. An excellent opportunity to the right party meaning business. Season begins August 3. Address "ROMEO AND JULIET". Care Dramatic Mirror, New York.

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Come Operettas for Soprano Tenor and Baritone. Suitable for high class artists-contemplating vaudeville appearances. Music brilliant and melodious, and comedy situations unsurpassed. J. C. REDMOND, 46 Pacific Street, Brooklyn, N.Y.

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Those who desire high-class, original, meted-out sketches and Manuscripts for production rate with me. CHARLES E. NEW YORK, New York. Remember Nobody charges less for goods than I can!

This remarkable little warrior, with a man's strength in arm and waist and the grace and agility of a professional dancer, has been doing sword fight that has given him the name of American Spyn."

FOR YOUR SAKE.

A meeting of friends was held last night in the theatre hall of the Metropolitan opera house, where it was decided to give a benefit performance for the purpose of raising money for the relief of the poor. The programme consisted of several songs and dances by some of the best talent in America. The proceeds were donated to the cause of the needy.


PARTITE.

KINGS AND QUEENS BUREAUX: Boston, Mass. June 10, 15.
LAUREN, CECILIA (Robert Gray and Emanuel Warner, mgs.): Montreal, Can., June 10-12, Ottawa 11, Syracuse, N. Y., 14, Albany 15, Springfield, Mass., 17, Worcester 18, New Haven, Conn., 19, Hartford 20, Bridgeport 21, Newark, N. J., 23.
LEWIS, ELLIS (Mrs. J. Ross Sydel's): W. S. Campbell, mgs.: Buffalo, N. Y., June 10-15.
MOSTE CARLO GIRLS: Washington, D. C., June 10-15.
QUAKER MAIDS: Cleveland, O., June 2-10.
SPARK, BEBON, VAUGHNILLE: Pochah, N. Y., June 10-15.
VAUGHN, HARRY, VAUGHNILLE: No. Springs 2-10, Tit., June 10, El. Bartonville 12-13, Chester Depot 14, 15.
MISCELL.
BARLOW: Bay City, Mich., June 9-15, Saginaw 16-22.

ARMY AND NAVY: Oshkosh, Ia., June 11, 40.
BALLOON: 12, Croston 13, Clarinda 14, Nebraska City,
 Neb., 15, Council Bluffs, Ia., 16, Fremont 18,
 Bentler, Neb., 19, Lincoln 20.
BAY STATE FLORIDA MINSTRELS: Stgo., A. Florida,
 Wash.; Southampton, N. I., June 20, Patchogue 21,
 Bay Shore 22, High Bridge, N. J., 23, Junction 24,
 Clinton 25, California 26, German Village 27.
VOGEL AND DEMING'S MINSTRELS: John A. Vogel-
 mar; 1, Washburn, Mich., June 9, 10, Big Rapids 11,
 Ludington 12, Manistee 13, Traverse City 14, East
 Jordan 15.
CHITRELS.
BARNIE AND ELLIS: Egypt, Austria, June 10,
 Komotin 11, Amos 12, Figue 13, 14, Kala 15,
 Igloo, Norway, 20, Brum 21-23, Frossnitz 24, 26
 mts 25, Tropan, Sibien, 26, M. Ostran 27, Bilitz
 Hala, Galicia, 28, Krakow 29, 30.
BILLS LECKY: Hainsburg, Ia., June 11, Kamear 12.
BIRCHER BROTHERS: Towanda, Kan., June 10,
 Potwin 11, De Graff 12, Burns 13, Wondol 14, Mat
 Cold Green 15.
BUFFALO BILLS WILD WEST: Gate Salisbury,
 Mar.; Hightstown, N. J., June 10, Geneva 11,
 New York City 12, 13, Cortland 14, Elmira 15,
 Parnellville 17, Ocean Bk., Ill. City, Pa., 19, Youngs-
 town, O., 20, Erie, Pa., 21, Palmolive, O., 22
 Cleveland 23, Akron 25, Canton 26, Wooster 27,
 Bucyrus 28, Delaware 29.
CHICKEN GRANT'S WAGON: St. Mary, Kan.,
 June 11.
DOCK'S SAM: Alvin Banks, Pa., June 11, New
 Park 12, Schofield 13, New Bruns Vista 14,
 Mann's Choice 15.
FOOTBALL AND SELL'S BROTHERS: Boston,
 Mass., June 10-15, Gloucester 17, Lynn 18, Salem 19,
 Haverhill 20, Nashua, N. H., 21, Fitchburg, Mass.,
 22.
GENTLE'S DOG AND TONY: Erie, Pa., June 11, 12,
 Dunkirk, N. Y., 13, Rochester 14, 15.
GEORGE LOUIS CHICKS: Havana, Ind., June 10-12,
 Gas City 13-15, Alexandria 17-19, Elwood
 20-22.
LOWLAND, TONY: Touring West Indies.
MACHINE'S ESCAPED HORSES: Touring West
 Indies.
WAIN, WALTER L.: Haverhill, Mass., June 10, Law-
 rence 11, Lynn 12, Salem 13, Newburyport 14, Rich-
 ford, Me., 15, Portland 17, Rockland 18, Brunswick,
 19, Augusta 20, Belfast 21, Dover 22, Eastport 23.
MILBURN'S: Gilbertville, Ia., June 10,

NICKEL PLATE: Oswego, N. Y., June 11, Waverly 12, Elmira 17, Corning 14, Batavia 15.
NOBLES AND POWERS' TRAINED ANIMALS
 Portland, Or., June 10-15.
PETILLONES (No. 2: Antonio Petillones, mgr.):
 Touring Cuba.
PETILLONES: Havana, Cuba, March 11--Indefinite.
RICHARDS' ENQUE: Fulton, Ark., June 7--Indefinite.
REINING BROTHERS: Brockville, Can., June 11.
 Kingston 12, Belleville 13, Peterboro 14, Barrie 15.
RIPPEL'S FAMILY SHOWS: Galveston, Ind., June 11.
 Lincoln 12, Waton 13, Howard 14, Denver 15.
SAUNDERS: Brockville, Can., June 11, Kingston 12, Belleville 13, Peterboro 14, Barrie 15.
SHERBROOK AND CO.: Brainerd, Minn., June 10.
 Staples 11.
SIXE EDUCATED ANIMALS AND LILLIPUTIAN
 Rochester, N. Y., June 10, Gloversville 11, Amherst 12, Albany 13.
WALLACE: South Bend, Ind., June 11, Joliet, Ill., June 12, Chicago Heights 13, Aurora 14, Belvidere 15.
WHITNEY'S: Albion, Vt., June 11, Marshall 12, Homer 13.
MICELLANEOUS.
RIPOPE MARINE BAND: New Orleans, La., April 28-June 1.
14 PLEX: HELEN MAY RAND (of J. Leslie Spahn & Co., Buffalo, N. Y., June 3, Nov. 1).
COYLE'S MUSEUM (of R. Coyle, mgr.): St. Paul, Minn., June 10-15.
CLEASON (Horse Trainer): Toledo, O., June 3--Indefinite.
HELMES (Climbist): Wilmington, N. C., June 4-11.
HELMES' CARNIVAL OF WONDER: Clinton, Ill., June 10-12, Sharon 13-15.
HUNT, LENNA, ORTHESIA (No. 1): Fall River, Mass., June 7--Indefinite.
KILLBAND (of W. J. Power, mgr.): Belleville, Can., April 1--Indefinite.
MCGURE'S EDUCATED HORSES (Art. Silby, mgr.): Philadelphia, Pa., June 3--Indefinite.
MEKLES MAY: Indianapolis, Ind., May 20--Indefinite.

T. April & indefinite.
ROSAVAL BAND (Fred Becker, mng.) Bergen Beach, N. Y., May 29—indefinite.
SUNGLASS BAND, AND **MINE**: Warren, Pa., June 10-15, all 4/19 17-22.
 (Received too late for classification.)
CAMPBELL BROTHERS' SHOWS: Cheney, Wyo. June 11, Farmington 12, Moscow, Id. 13, Lewistown 14, Kendrick 15, Pullman, Wash. 17, Genesee, W. D., Fairbue, Wash., 19, Sprague 20, Kitcarville 21, North Tahoma 22.
FRANKE MABEL: Hawk-bury, Can., June 11-12.
HOWE, LENA, LAHES' BAND: Buffalo, N. Y., May 27-Oct. 27.
NIELSEN, BEITENSE AND MARIE: Juncosville, Wis., June 17-22, Waukecha 24-26, Portage 27-29, La Crosse July 1-14.
PRESENTON'S SHOWS: Dulano, Minn., June 17, How and Lake 18, Litchfield 19, Willmar 20, Grants Falls 21, Cottonwood 22, Marshall 24, Canby 25, Madison 26, Bellingham 27, Milbary, S. D., 28, Rochester 29.
TEETS BROTHERS' SHOWS: Salem, Va., June 17, Roanoke 18, Clifton Forge, W. Va., 20.
SCHELTZ'S BAND: Columbia, O.—indefinite.
EVANS, BENJAMIN B.: Sag Harbor, L. I., June 11, East Hampton 12, South Hampton 13, Patchogue 14, Bay Shore 15.



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W. A. BRADY'S SORROWS OF SATAN - It is in no sense derogatory to other members of the cast to say that easily first among last night's players was Miss Plymouth Rea, who essayed so successfully the part of the young American girl. Brimful of life, ready of wit and sane and healthy in body, mind and heart, Miss Rea's beauty, vivacity and womanly charm, made even more womanly by Western frankness, captivated the audience the moment she appeared. To hear Miss Rea say "Yes, that's true, but hardly original!" in reply to the duke's insipid conventionalities, was of itself worth the price of admission. - New Orleans Times-Democrat, Oct. 8, 1900.

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DAISY LOVERING

ACADEMY, MILWAUKEE, IN UNDER TWO FLAGS.

News - The performance last night was essentially a triumph for Miss Daisy Lovering, the Chiquette of the production. She entered into the spirit of the role with charming abandon, but at the same time did she exaggerate this side of the character. Her conception of the role is entirely original, it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stranger scenes she imparts to her lines a deft touch that makes itself particularly effective.

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PAWS TICKET 20. Miss Seymour was in her element in the role of Mag, the child pawned by its mother. This is of course the leading female role, and Miss Seymour left nothing to be desired, acting the part in a truly artistic manner. —Daily States, Dec. 21, 1899.

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MISS HOBBS. —Boston Daily Advertiser, June 4, 1891. —Miss Taylor was capital in the role of the young wife showing exceptional cleverness in the stormy scenes, never overdrawing them to the extent that the nature of the piece might tempt her to.

Boston Post, June 4, 1891. —The patrons of the Castle Square Theatre, and all who have become acquainted with the brilliant success made by Eva Taylor, will learn with much satisfaction that this charming and talented artist has signed a contract with the Castle Square Theatre management for the present summer season, and the Fall and Winter one which follows.

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